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# The Penman's Journal

AND

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

Published Monthly  
at 205 Broadway, N. Y., for \$1 per Year.

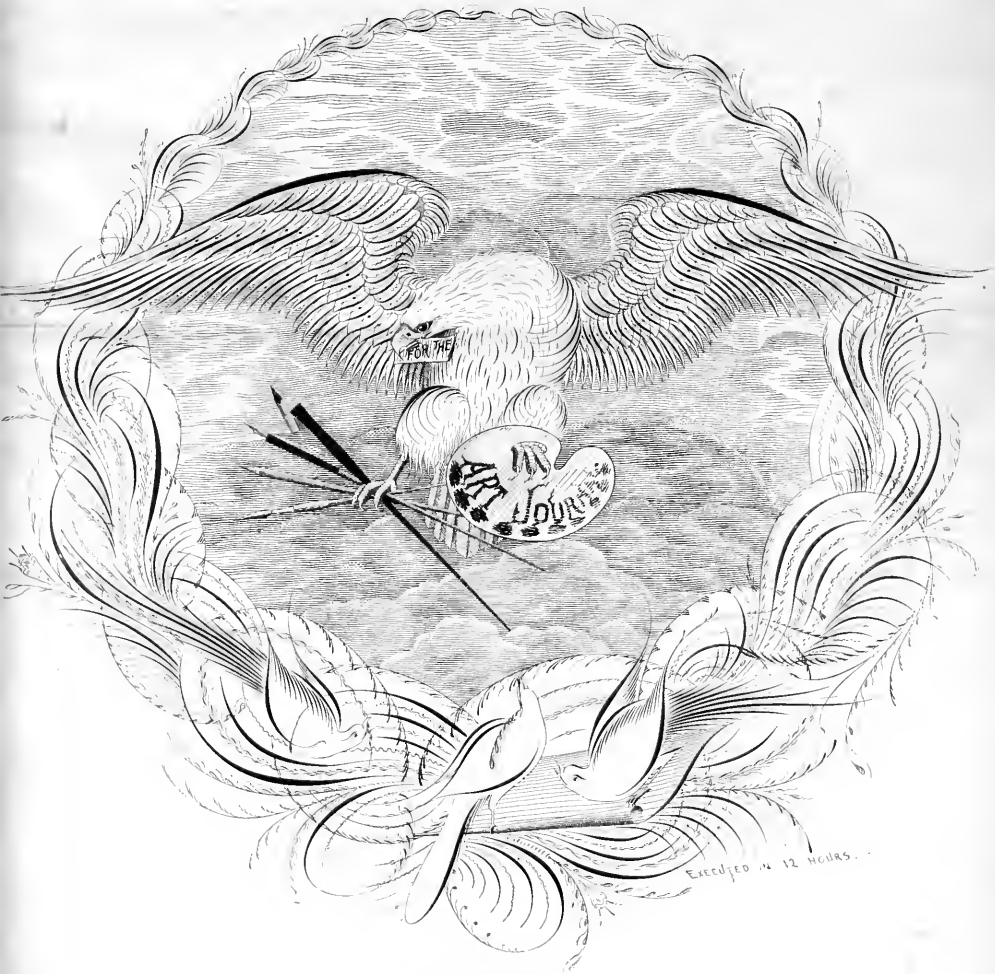
PENMAN'S GAZETTE.

Entered at the Post Office of New York  
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D. T. AMES, EDITOR AND PROPRIETOR,  
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, JANUARY, 1889.

VOL. XIII.—No. 1



Specimen A (Photo-Engraved), Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Received.  
The Other Two Cuts (B and C) are Likewise Shown Elsewhere in This Issue. You are Invited to Send Your Vote as to Which of These Specimens Shall be Awarded First Prize,  
Which Second and Which Third. For Particulars of Voting, See Page 8. (Size of Original, 15 x 16 Inches.)

## Western Penmen's Meeting.

IT WAS THE MOST ENTHUSIASTIC CONVENTION THEY EVER HELD.

About Sixty Penmen Present, Representing Nearly all the Western States. Also a Glazing of Interest in the Proceedings An Admirable Programme.

The third annual convention of the Western Penmen's Association was held in the rooms of the Iowa Commercial College, Davenport, Iowa, opening on Wednesday, December 28, and lasting through the week. It was the most successful meeting in the history of the association, and a more enthusiastic and enterprising assemblage of penmen perhaps has never convened. The proceedings from beginning to close were of the most instructive character, and never flagged in interest. There were present about 60 penmen, representing nearly all of the Western States. The list is as follows:

## MEMBERS PRESENT.

C. H. Peirce, Keokuk, Iowa.  
C. N. Crandle, Dixon, Ill.  
H. F. Behrensmeier, Quincy, Ill.  
S. A. Westrope, Grant, Iowa.  
R. R. Randle, Ashell, Ill.  
C. C. Curtis, Minneapolis, Minn.  
R. C. Wood, Davenport, Iowa.  
W. Y. Chambers, Mt. Vernon, Iowa.  
A. N. Palmer, Cedar Rapids, Iowa.  
A. E. Whitmore, Garner, Iowa.  
J. F. Court, Emporia, Kan.  
R. W. Fisher, Davenport, Iowa.  
A. D. Brown, Dixon, Ill.  
D. T. Ames, New York.  
S. Chapman, Des Moines, Iowa.  
B. B. Durfee, Des Moines, Iowa.  
P. T. Benton, Iowa City, Iowa.  
G. F. Nettleton, Iowa City, Iowa.  
C. A. Faust, Jacksonville, Ill.  
E. Parsons, Wilton Junction, Iowa.  
R. H. Randall, Mt. Vernon, Iowa.  
C. C. Beardsley, Council Bluffs, Iowa.  
L. W. Person, Burlington, Iowa.  
W. J. Kinsley, Shenandoah, Iowa.  
R. B. Daulty, Northboro, Iowa.  
G. L. Gullickson, Northwood, Iowa.  
J. A. Nelson, Fremont, Ill.  
W. F. Gieseman, Des Moines, Iowa.  
W. S. Burdick, Iowa City, Iowa.  
D. W. Hoff, Des Moines, Iowa.  
R. E. Morris, Republican City, Neb.  
John T. Perry, Davenport, Iowa.  
R. S. Benson, Chicago.  
W. S. Carver, Waverly, Iowa.  
W. D. Shonaker, Jacksonville, Ill.  
J. E. Sheller, Huntington, Ind.  
J. J. Ives, Leavenworth, Kan.  
J. C. Stewart, Omaha, Iowa.  
H. Johnson, Des Moines, Iowa.  
H. W. Brown, Jacksonville, Ill.

## ATTENDEES NOT MEMBERS.

O. H. Buel, Dixon, Ill.  
C. C. French, Dubuque, Iowa.  
J. L. Precinct, Davenport, Iowa.  
P. F. Ogden, Principal Public Schools, Des Moines, Iowa.  
Dmer Childs, Keftburg, Ill.  
J. C. Shatt, New Boston, Ill.  
Fred Bergman, Newton, Iowa.  
Henry Websterman, Baxter, Iowa.  
Laura Silverstein, Davenport, Iowa.  
B. W. Avery, Moline, Ill.  
Bernard Lamp, Davenport, Iowa.  
O. P. Judd, Clinton, Iowa.  
Mrs. A. N. Palmer, Cedar Rapids, Iowa.  
Mrs. C. C. Curtis, Minneapolis, Minn.  
Mrs. R. C. Wood, Davenport, Iowa.

The new officers of the association are as follows:

President, Chandler H. Peirce, Keokuk, Ia.  
Vice-President, C. N. Crandle, Dixon, Ill.

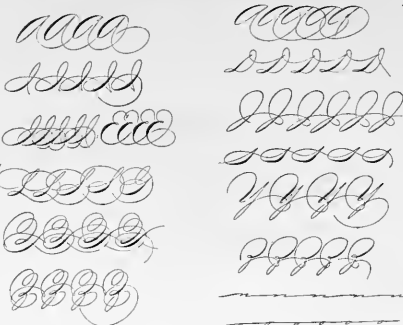
Secretary and Treasurer, A. N. Palmer, Cedar Rapids, Ia.

Executive Committee: W. F. Gieseman, Chairman, Des Moines, Iowa; C. S. Chapman, Des Moines, Iowa; P. T. Benton, Iowa City, Iowa.

## Mr. Peirce Leads Off.

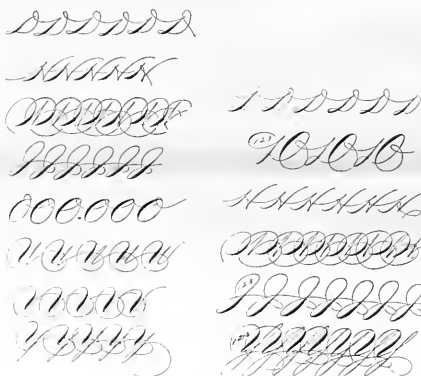
The convention was called to order by its president, C. H. Peirce, of Minneapolis, on Wednesday, at 2 p. m. After the reading of minutes and reports of officers, the exercises were opened by C. H. Peirce, of Keokuk, Ia., on "The Philosophy of Motion." He said all good forms must have a preparatory motion. Perfect ideals alone do not make good writing. The motion of the hand while off the paper during the process of writing, constitutes the philosophy of movement. The proper execution of any capital letter depends upon its application. A movement, however good in form, however well impressed upon

## WORK AT THE BLACKBOARD.



By I. W. Peirson.

By P. T. Benton.



By J. E. Cozart.

By B. C. Wood.

the mind, can never be made to harmonize and produce unity of action without the application of this recognized power. The poetry of motion embodies grace, ease, style and the general pleasing effects shown in skillful execution, which are due in a large measure to the presence of this almost imperceptible force. The principles which underlie it or compose it systematically accord with the highest artistic productions. To understand it is to secure the shortest, easiest and best method to the highest possible attainments.

Form should, however, precede movement in learning to write. This is necessary, from the fact that pupils attend school at too early an age to render instruction in muscular movement practicable, their first efforts being with slate and lead pencil. Mr. Peirce said if he could have pupils refrain entirely from any effort at writing until they were of sufficient age to have developed muscles, judgment, and purpose, he would proceed with movement rather than form, developing form as a result of disciplined motion.

The speaker believed that there must be more or less finger action combined with that of the forearm, for the highest order of writing skill. Numerous illustrations and movement exercises were given upon the blackboard with an astonishing degree of skill, showing that the "philosophy of motion" had at least developed one phenomenal master of the chirographic art.

A spirited discussion followed Mr. Peirce's remarks, his position being sustained by a large majority of the speakers.

## METHODS OF AN ITINERANT.

The evening session was opened by P. A. Westrope, of Grant, Iowa, on "Traveling Penman." He set forth his plan of organizing and conducting special writing classes for a course of twelve lessons. His plan was to first visit the school officers and secure the use of the most eligible public school-room, then visit the public school teachers, securing so far as possible their co-operation and giving a free lesson to their pupils as an example. He then canvassed the neighborhood for pupils. He announced the first lesson free and collected no tuition until satisfaction was assured. His course commenced with simple movement exercises, combined first with the principles, then letters and words.

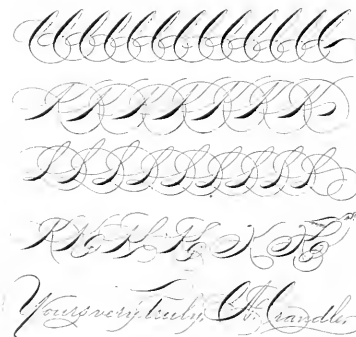
This exercise was followed by a discussion in which was raised a question as to the relative desirability of the following forms for the reverse oval letters:



On a vote of the members No. 1 received 11, No. 2, 5; No. 3, 0, and No. 4, 5 votes.

A. N. Palmer, Cedar Rapids, Ia., followed upon "Muscular Movement Writing." His exercise was accompanied with numerous and skillfully executed blackboard illustrations. He would drill from the start upon the pure forearm movement, leaving any necessary or desired finger action to be developed by the pupil. He also advocated the placing of the arm at an angle to the right of the margin of the paper, thus enabling the hand to swing from the elbow in making the long strokes of writing rather than to make them with a direct forward and backward motion of the forearm.

These ideas called forth a very spirited discussion, Messrs. Curtis, Crandle, Ames, Peirce, Chapman and others urging that the proper finger action should be explained and taught with that of the forearm and that the forearm should be nearly parallel to the margin of the paper,



By C. N. Crandle.



working on a movable rather than a fixed rest at nearly a right angle to the margin.

Mr. Palmer began his movement drills with the direct oval exercise, following with inverted. These he first practiced in concert by count by motions in the air, then on paper, endeavoring to attain a speed of 200 down strokes per minute. These exercises were followed by numerous others combining various letters. In all his practice he sought to lead pupils to the ability to properly criticize their own work. He did not believe in the use of oblique holders. In his advance practice he required pupils to cover a page of foolscap in 15 minutes.

#### Parsons Starts a Speed Class.

The proceedings of the second day were opened by A. E. Parsons, of Wilton June-

#### BLACKBOARD WORK.

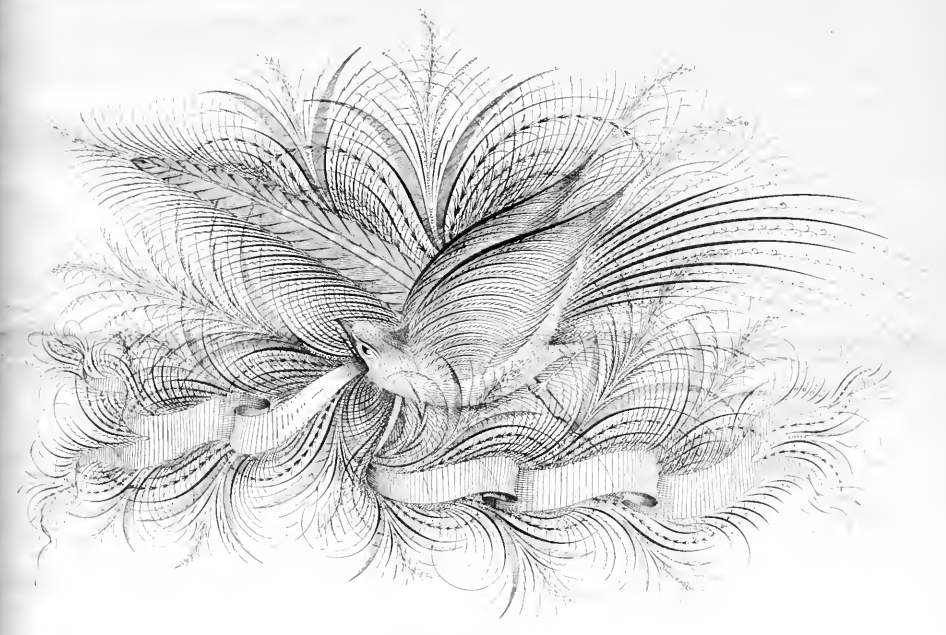
R. C. Wood, of Davenport, then gave an exercise upon "Blackboard Work." A large number of the members were sent as a class to the numerous boards surrounding the hall. They practiced to time from music at the piano by Mr. Kinsley, upon the numerous exercises presented by their leader. The exercises consisted, first, of simple movements, then single letters, combined capital letters, words and sentences. The whole exercise was intensely interesting and called out many astonishing exhibitions of skill, notably from Messrs. Peirce, Wood, Pierson, Palmer, Duryea, Hoff, Benton, Crandle and Nettleton. In accordance with a request of the editor several of these exercises were transferred to paper and are shown by the accompanying cuts. We regret that many

in all the various branches belonging to a common school course. The necessary recitations are so numerous that, united with other incidental labor, a teacher's time is so overtaxed as to compel the devotion of very limited time to any one recitation or branch of study. Half an hour twice a week devoted by the whole school to writing is often as much as can be spared, and is even proportionately more than can be devoted to any other subject. The instruction is to be given by an unprofessional teacher, most frequently without knowledge or experience respecting the proper style of copies or methods of instruction.

This, the speaker believed to be a fair statement of the circumstances under which the vast preponderance of all the children of this land are forced to learn all they are

stances of each pupil as far as practicable, and to those who in his judgment were circumstanced favorably to the acquisition and practice of the muscular movement teach it by separate and specific instruction; to all others do the best possible with finger movement. This is, of course, assuming that the teacher himself understands and can teach muscular movement, otherwise finger movement only is possible. It is an obvious fact that any practical use of the muscular movement requires much more time and effort than does the finger, and much more practice in after life to retain it; hence the finger movement is most certain to secure ordinary results for ordinary persons and for ordinary use.

It was Mr. Ames's belief that writing did not receive attention commensurate



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tion, Iowa, who gave a very creditable lesson on teaching adult classes. He placed great stress on time as applied—first, to correct drill, and then to individual speed. In a speech extolled by the members of the association the word "moon" was written by a large number 10 times in one half minute. Five minutes' trial on the same word reached 165 words for five minutes. Counting was discussed at considerable length, and all agreed that its object was to secure uniformity, and that eventually the proper results would be produced without thought, and, relatively speaking, without sight. Incessant, intelligent repetition is the sure road to successful execution.

Mr. Parsons illustrated upon the board at great length his plans of developing by movement exercises, speed and accuracy of motion. Much interest was elicited, and all agreed that his plan was meritorious,

were written in ink too pale to admit of reproduction.

#### TEACHING IN UNGRADED SCHOOLS.

D. T. Ames then addressed the association upon "Methods of Teaching Writing in Ungraded Public Schools." Teachers of writing, when speaking of methods and systems, very naturally speak from their varied standpoints. A teacher before a class of advanced pupils, such as attend a business college for the specific purpose of qualifying for business, could not use or advocate the same methods that he would in the first writing grade of a graded city school; nor could the teacher of a graded school advocate his plan for an ungraded public school. Here writing is taught to the masses, and under the most adverse circumstances. Thrown together are pupils of all ages and every degree of talent and attainment, to be instructed by a single teacher, for a short and often single term,

to know of writing. Many of these pupils by force of circumstances, attend school for only a very limited period, barely acquiring the rudiments of the first branches, their life pursuits calling for the most limited use of the pen. Under these circumstances, what is the proper course for a teacher to pursue respecting the teaching of writing?

First: If the teacher is able to write a fairly good copy upon paper and the blackboard he should, if time will permit, write copies (preferably upon movable clips) illustrating and analyzing the forms and combinations of writing at the board. If not able to write a good copy, copy-books should be used. As a rule he believed that only finger movement can be taught or acquired under such circumstances. His plan would be that a teacher should first make himself personally acquainted with the capabilities and circum-

stances of each pupil as far as practicable, and to those who in his judgment were circumstanced favorably to the acquisition and practice of the muscular movement teach it by separate and specific instruction; to all others do the best possible with finger movement. This is, of course, assuming that the teacher himself understands and can teach muscular movement, otherwise finger movement only is possible. It is an obvious fact that any practical use of the muscular movement requires much more time and effort than does the finger, and much more practice in after life to retain it; hence the finger movement is most certain to secure ordinary results for ordinary persons and for ordinary use.

Thursday afternoon C. C. Reardon, Council Bluffs, addressed the association upon "Engrossing," giving many practical hints. Messrs. Crandle, Peirce and Ames joined in a discussion at the close.

C. H. Peirce followed with an interesting and practical exercise illustrating "How to Gain Speed in Figures." Form stands first and must be secured by the action of the fingers. Presenting the work in an order of simplicity as follows: 1, 0, 6, 4, 8, 5, 3, 9, 2, 7, is only in keeping with the proper presentation of any subject. After form follows speed, taken singly. With the very best results here

What do you think of our prize flourish? next month we will give some beautiful samples of ornamental work. Business letters come in too. We always run intend to note

## Across the Continent.

V.

## A Visit to the Famous Mariposa Grove of Big Trees—Through the Napa Valley—Tacoma and Seattle—Snow-capped Mount Rainier.

BY DANIEL T. AMES.

A deflection of nine miles from the regular road on the return from the Yosemite to San Francisco, and about 45 miles out from the former, gave our party an opportunity to visit the celebrated Mariposa grove of big trees. The monumental size and loftiness of these dominators of the vegetable kingdom are astounding, even to persons who have heard all about them, and have their proportions down by rote.

The Mariposa is, perhaps, all things considered, the most imposing of all the seven groves of big trees known to California. There are 650 of these old giants in the grove, several times as many as in the Calaveras grove, which contains the next largest number. Standing out by itself is that splendid specimen, the Grizzly Giant, more than one hundred feet in circumference three feet above the ground. Six other trees in this grove have a circumference of about ninety feet at this height from the ground, and one or two of the prostrate trees are said to be of one-sixth greater diameter than the greatest of those living. Several of the trees in the grove reach an altitude exceeding 300 feet. In the Calaveras grove one of the prostrate trees, "The Father of the Forest," is 495 feet in length.

Look at the picture presented herewith and you may get some sort of a notion of the dimensions of these forest patriarchs. The tree shown is the Wamona, and nearly



Mount Tacoma, 14,440 feet high, next to Mt. St. Helens, Alaska, the highest point of land in North America.

note period, and its trunk is a mere shell for perhaps a hundred feet. Still, it is

several thousand years more. The writer was one of a party that rode through the opening in the tree on a stage-coach, just as shown in the picture. It would be quite possible to enlarge the gate-way sufficiently to admit of two such vehicles passing through abreast. The stately magnificence of a grove containing such a number of these venerable patriarchs of the forest is quite beyond description.

Our next trip was to the hot springs or geysers of California. These are located something over a hundred miles to the Northwest of San Francisco, and attract many visitors on account of their hot sulphur baths, said to have great medicinal properties. We can certainly bear witness to the luxury of the process. Our return was through the beautiful Napa Valley, famed as one of the great vine producing districts of California. The valley is indeed vine clad, with here and there a great variety of orchards richly laden with choice fruits.

So abundant is the yield of grapes that the best qualities bring less than one cent per pound at the wine presses.

TOWARD THE RISING SUN.  
ACAIN.

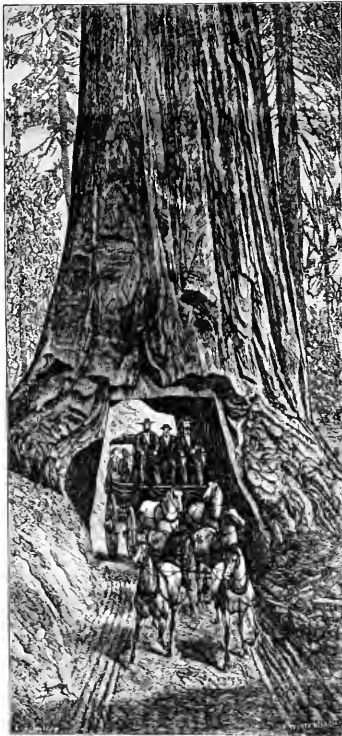
It was with reluctance that on the morning of August 9 we turned our face homeward. Our first stop was at Sacramento, where we were met at the station by E. F. Atkinson, President of the Sacramento Business College, in whom we were treated to a day of delightful entertainment, driving through all the interesting portions of that beautiful city and its suburbs. Sacramento is one of the most substantial and prosperous cities of the Golden State. Our way thence was over the California and Oregon Railroad, which runs all the way to Puget Sound, in the midst of the grandest mountain scenery. The road lies in the trough of two parallel mountain ranges, the Sierra Nevada and the Shasta Range, and in full view of both. Snow-capped peaks are almost continually in sight. Among the grandest of these are Mount Shasta, Hood and Tacoma. Of the latter we present a fine cut representing it as it appeared on the middle of August, clad for several thousand feet from its summit in its never changing mantle of snow and ice.

Our first stop was at Portland, a substantial and growing city of over 40,000 population. It has an immense trade in lumber and salmon. While there the writer was the guest of A. P. Armstrong, of the Portland Business College, an exceedingly clever and entertaining host. Our day was spent in a trip by steamer by the splendid Columbia River, affording a view of much magnificent scenery.

After a stay of three days we left for Tacoma, Wash., Ter., which is delightfully located at the southern extremity of Puget

Sound, and is the terminus of the Northern Pacific Railroad. The entire distance was through the most dense forests of fir and pine, with an occasional settlement. These forests seemed interminable and one would think capable of supplying the continent with lumber for ages to come. Saw mills and lumber piles were everywhere conspicuous in and around Tacoma. Besides the immediate supply of logs, immense rafts are towed down from all parts of the Sound.

At Tacoma we took a steamer for Seattle, which is about 40 miles further up the Sound, and is a fast growing city of some 15,000 or 20,000 population. In some respects this is one of the best located and most promising cities of the Pacific Coast. It is rich in lumber, fruit and hops, and although further north than Maine has a remarkably mild and



Driving Through the Wamona



Spokane Falls.

equable climate, frost being unknown. The mountain views from this point are of the grandest on the Coast. Across the Sound, to the westward and in full view are the towering peaks, many buried in perpetual snow, of the Olympic Range; to the east are the massive forms of Mount Baker, Tacoma and St. Helens, while the Sound on the South and Union and Washington lakes on the north afford the finest water scenery and facilities for foreign and internal commerce.

After three days' sojourn at Seattle we resumed our journey eastward, the objective point being the Yellowstone National Park. The most pretensions cities along the route are Spokane Falls, Wash., Ter., from which our discriminating artist has taken an attractive little scene, and Montana's capital, Helena, a great mining center, about 100 miles from the western end of the park. At Livingston we left the main line for a little branch line which landed us at Glacier, near the northwestern corner of the park. From this point the journey of exploration, in that untemperable reservation was made by stage coach. We shall take the reader through the park in our next paper, and show him things not to be seen elsewhere on the broad earth so far as known to man.

so large as some of its companions, but still a very considerable twig in its way. It was burnt out by forest fires at some re-

growing vigorously, new wood continually making and bursting through the charred portions, and is good for perhaps

## Shorthand Department.

All matter intended for this department (including shorthand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23d street, New York.

### The Shorthand World.

Whatever may be said or thought about the glut in the amanuensis market, there seems to be no "let up" in the educational work done to fill the possible demands for stenographers. Not only are shorthand schools being multiplied on all hands, and

another thing is accomplished which no keen-scented teacher will ever lose sight of—viz., the conversing with the words and phrases which the student uses to promote his skill valuable lessons concerning the very work in which he is engaged. These "sugar-coated pills" harm no one, but, like bread cast upon the waters, are sure to return, and to bless. Altogether, the work is to be commended.

The *Compendium Shorthand* has taken the first step toward annexation, and removed from Toronto to Chicago. Messrs. Bengough & Brooks say a graceful farewell

Take, for instance, the following, that in one form and another may be culled from almost any shorthand periodical, and gathered from almost any thoughtful man or woman who has tried to get there:

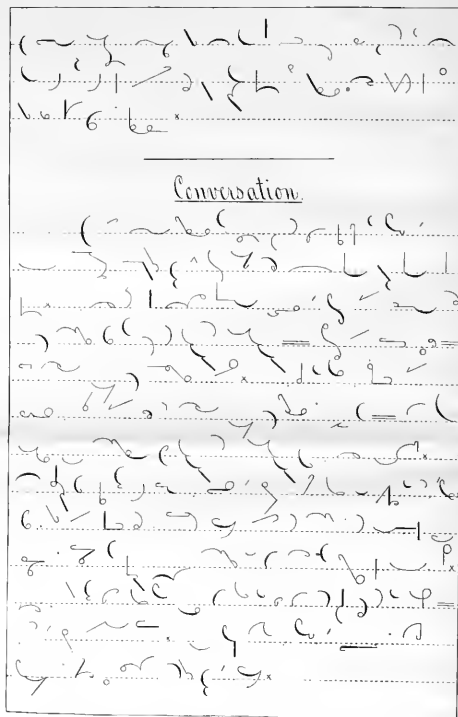
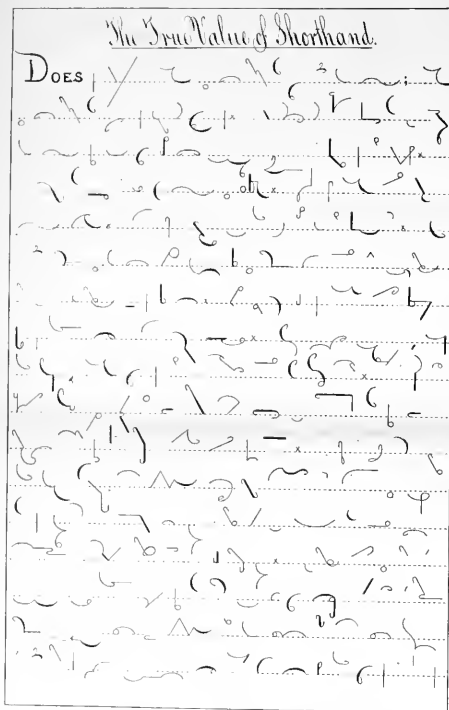
1. Make haste slowly at the start. Call nothing "shorthand" that cannot be read promptly and easily. If an untilline is difficult, practice upon it until it can be made with automatic exactness.
2. Carry words in the mind, not only in their sound, but in their meaning. If it be difficult to do this, practice upon

ment of words without knowing their meaning. That is not a vocabulary—it is a josh shop. Make yourself acquainted with the different styles of speakers and writers.

7. Get a pen that just suits you, and with which it is a pleasure to write, and rid yourself of friction, as far as possible, in every way.
8. Practice.

### The English Tongue.

Among all the translations of "The English Tongue" received up to the pres-



every inducement, reasonable and unreasonable, truthful or deceptive, put forth to lure the would-be shorthandist to the "only" fountain of knowledge, but books, and periodicals abound, "systems" are multiplied and the general tendency to a "boom" in stenography is kept right side up by all the devices that the disinterested "educator" can employ. So far, nobody is hurt by the excessive zeal, but everybody seems to be reaping a harvest, and the "revolution" in business methods foretold by the first perfected type-writer continues to revolve.

Among the recent new books is Langley's "Diction Exercises," an unostentatiously cheaply printed pamphlet of 72 pages, with selections and original articles carefully arranged for stenographic work. The compiler, himself a teacher of great repute and the author of a Pitmanic system of shorthand, has made use of his wide experience in this selection, taking care not only to secure "the best verbal and phraseology practice for all classes of work," but to enlist the interest of the learner in what he is writing as to accomplish that condition of "mental grasp" which is essential to all effective reporting. And

in the October-November number, and Mr. Isaac Dement, the champion speedist, starts the new series with a characteristic salutatory, and we are left with the pleasing task of welcoming the coming and speeding the parting guest. We do it with pleasure, and without an *ing* det.

The champion typewriters, Miss Orr and Mr. McGurrie, had their innings in New York on Friday evening, January 11, at Packard's Business College. The assembly room was crowded with interested lookers-on, and the flashing fingers and monotonous click of the Remington machine made a feast for eye and ear. The question which a croucher in the back row propounded: "What is the use of it all?" was not answered on the occasion, all of us were so pleased and so we say here, it was a pleasant and appropriate tribute to skill, and a delightful entertainment to the amanuensis of the city, who filled the hall. It was, in fact, a good thing, and ought to be repeated in some form.

### More About Speed.

It is interesting to note the various suggestions made by teachers and stenographers concerning speed and the best way to attain it, and especially to note that they are generally sensible and practicable.

it. Get some one to dictate sentences of suitable length, and practice repeating them until you can do it readily and perfectly.

3. Use all the common sense you have, and if you need more, get it. Follow the gist of a speaker's remarks, and the exact expression, if you can. Above all, don't make a sensible speaker talk nonsense. If you have to supply a word, make it fit.
4. Believe in yourself—not arrogantly and obstinately, but with a modest confidence that will not make you ridiculous if you should fail to do the best that is in you. Don't let slight failures discourage you, but rather make them help you.
5. *Keep cool.* Let others do most of the hurrying and worrying. Don't burn your bridges, but leave open a safe retreat, though you may never need to use it. Keep your wits about you.
6. Get a large vocabulary, but whatever best means it may be done. Read different authors; listen to different speakers; practice the art of composition, in order that you may know your own paucity. Do not get an assort-

ment of words without knowing their meaning. That is not a vocabulary—it is a josh shop. Make yourself acquainted with the different styles of speakers and writers.

One is in translating *France, peace*; the other writes *peace for France*. Though the article is composed of short words, it is difficult to read, and to be plain should be vocalized to some extent. One grammatical error occurs in the script, owing to the word *tells* being rendered *tell us*. The key is given herewith.

### THE ENGLISH TONGUE.

One of the best things to be said of our birth tongue is that it is void of art and speaks in short words. Its style is full of path and point; its terms are brief and terse, and in mode of flow is to a mark which it hits each time. The grand test of its force is found in the mass of its short, strong, crisp words, which can say all that wise men know or can learn, in forms of speech and with sounds that go straight to the mind and heart. It can tell us no longer nor trifle of earth and man in five letters, no-whit, dear heads think and stout brains feel; what brave souls dare and high souls work, and quick hands can do when the time calls for them to act, or dear sakes, them to live or die for their own make them, and so plain are so full of point, can grasp their large weight of sense—in fact, cannot fail to catch at a glance all that they mean. These words of ours flash out to us

[illegible]





Holaday, and taught for one year in the Springfield College. She was married three years ago.

—**Conrad & Smith** have a large clientele at their business college, Chicago, Kan.

—**Mr. E. J. Kneel**, the well-known penman and commercial teacher, of Stratford, Ont., and Miss Anne Dixon, one of Port Linton, Ontario's, four daughters, were recently united in marriage. *The Journal* offers best wishes.

—**K. E. Martin's Business College**, at Spokane Falls, Wash. Ter., is one of the institutions of that thriving city referred to briefly in our transcontinental article on another page. It has a full faculty, including instructors in shorthand and telegraphy. The shorthand teacher is F. N. George.

—**The Big Rapids, Mich., Industrial School** is well patronized by the people of that section. W. N. Ferris, the principal, is to be congratulated.

—**J. W. Pierson**, the veteran penman, late of Burlington, Iowa, has accepted a position as teacher of penmanship at H. B. Bryant's Business College, Chicago.

land, Ohio. He also teaches penmanship and commercial branches by mail.

—**The twenty-third anniversary** of the Trenton Business College was duly celebrated on Tuesday, December 11. Rev. Dr. Lyman Abbott, pastor of Plymouth Church, told the students and their friends: "How to Succeed." Handcandy engraved invitations were issued by Principal Rider.

#### Death of Prof. John B. Holmes.

Prof. John B. Holmes, proprietor of the La Porte, Ind., Business College, died suddenly on December 26.

It is with more than usual sorrow that we record the passing away of so worthy a man and so true a friend, as an intimate acquaintance of many years proved him to have been. The blow came with greater force from the fact that only three days before his death we were enjoying the hospitality of himself and his charming home circle. At our parting he was apparently in the best of health, speaking with confident hope of his future plans.

Professor Holmes was endowed with a clear,

perceptive, had better do without his dinner than to do without this great work. *Ames Compendium* continues to be the standard on engraving, lettering, ornamental work, &c., and is also indispensable. These two works make a complete penman's encyclopedia and library.

The price of the *Ames Compendium* is \$5. We have sold a large number of these two Compendiums at a special examination figure of \$10, saving the purchaser \$2.50, and giving him great satisfaction every time. Now we propose to make a special drive, and until further notice offer the two Compendiums for only \$3. Don't delay your orders.

#### EXCHANGE COUNTER.

##### Educational and Technical.

—If there is any business college preponderant more full of well-seasoned mental meat than the Rochester Commercial Review, where is it?

—A handsome illuminated cover makes the

#### THE EDITOR'S SCRAP BOOK.

—We have some very pretty visiting cards and ornamental specimens from A. E. Deshaud, Utica, N. Y. We are informed that Mr. Deshaud is making a great success in his specialty of ornamental work.

—From A. H. Barbour, Tabor, Iowa, comes a very neat double bird flourish and some excellently written cards. Barbour has been teaching penmanship in the public schools of Tabor.

—A creditable specimen of ornamental lettering with curls that show a very fair degree of skill came from J. H. Bachtelkircher, Princeton, Ind. W. H. Beaman, one of Cranford's pupils, at Dixon, Ill., is responsible for a pen drawing of decided excellence. We have a very good design in the form of a letter-head executed by G. F. Sturges, Evanston, Ill.

—C. G. Fechner, New Berlin, Tex., whose letter we recently reproduced on the front page of *THE JOURNAL* in connection with our writing lesson, sends a number of curls and movement exercises which profit him to be



Specimen C (Photo Engraving Submitted for Competition in Our Prize Flourishing Class, and One of the Three Specimens Selected as the Best from the Whole Number Entered). The other two Cuts (A and B) are Likewise Shown Elsewhere in this Issue. You are invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize, which Second and which Third. For Particulars of Voting, See Preceding Page. (Size of Original, 15 x 20 Inches.)

—The Lawson Business College and the University School of Shorthand, Watertown, Dak., have been consolidated under the name of the Watertown Commercial College.

—**P. Nese** is penman of the State Normal School, Ashland, Ore., a promising young commercial school conducted on modern lines. J. S. Street is President.

—At the bride's home in Indianapolis, on Christmas Eve, Prof. G. W. Day, the well-known penman of Waukegan, Ill., was married to Miss Agnes Eden. The *JOURNAL* extends felicitations to the happy couple.

—**A. F. Parsons**, of Wilton Junction, Iowa, has built up a large mail business. He is an earnest, honest teacher, and a good penman. One of his specialties is teaching people how to write their own names—that is, suggesting harmonious combinations and furnishing models from which to practice. Probably no penman in the world does so much of this kind of work as Parsons.

—**Isaac Richardson**, a commercial teacher of many years' experience, is conducting a shorthand school at No. 106 Euclid avenue, Cleveland, Ohio. He also teaches penmanship and commercial branches by mail.

active intellect highly cultured by diligent application. He was a graduate of Williams College, Massachusetts, and of the Albany Law School, adding to his accomplishments a thorough mastery of Graham shorthand. His school justly enjoyed the reputation of being one of the best regulated institutions of its kind. Socially he was the most genial and courteous of men. As a husband and father he was kind and affectionate, and at all times and to all men he was a gentleman, admired, honored, beloved. He leaves a wife and six children, to whom we extend our most profound sympathy and condolences.

**The Two Great Compendiums—Competition Price Reduced to \$9, saving the Purchaser \$3.50.**

We have had a good deal in commendation of the New York Spewerian Compendium, the most complete work on penmanship ever brought from a press. It covers the whole range of the art, and is cheap at the selling price of \$7.50. A pen artist, present or prospective,

had better do without his dinner than to do without this great work. *Ames Compendium* continues to be the standard on engraving, lettering, ornamental work, &c., and is also indispensable. These two works make a complete penman's encyclopedia and library.

The price of the *Ames Compendium* is \$5. We have sold a large number of these two Compendiums at a special examination figure of \$10, saving the purchaser \$2.50, and giving him great satisfaction every time. Now we propose to make a special drive, and until further notice offer the two Compendiums for only \$3. Don't delay your orders.

—**Alack!** The *Pen Art Herald* has passed over to the great penmanship journal, *penmanship*. But we have the *Ind. Herald* as its revivified essence, with W. D. Snowwater presiding at the safety valve. The paper is interesting and worthy to live. It has moved to Chicago.

—Some *Business Points* with profuse, pretorial embellishments, comes to us from the Louisville, Ky.—Business College. Among other thoughtful articles is one on shorthand systems.

—**S. A. D. Hahn** and G. W. Walters have reason to be proud of their *College Reporter*, Helena, Montana. It looks as though there were a vigorous school back of it.

—Among the latest arrivals in the commercial journal line is the *Commercial World*, Battle Creek, Mich., 174 B. Krig.

—**A. V. Hester**, of Rich Farm, Ill., is a writer of no mean pretensions, as shown by specimens submitted. J. B. Graft, Riverton, N. J., is to be put in the same class. These, and Kramson, of the Zanesville (Ohio) Business College, send the compliments of the season in a beautifully written letter.

—**Don't fail to vote on the prize specimens.** *The JOURNAL* readers are to be the judges of their respective merits. By the way, keep your eyes open for some gems in the other lines of penmanship, which will come in later. We promised you a better paper this year than ever, and the promise shall be fulfilled.

## Practical Teachers and Penmen.

C. N. CRANDLE.

ACCORDING TO E. E. NEIGHBOR, A CO-WORKER IN THE S. E. S. S.

In a roomy, light, airy studio, whose windows, north and east, look out upon Rock River, with background of wooded hills, and out upon the little New-England-

At its meeting in Mineapolis in July of the current year he presented his methods of conducting large classes in penmanship, the exercise being considered one of the most interesting and profitable of the convention. Likewise he is an enthusiastic member of the Western Penmen's Association, and addressed it at the Cedar Rapids meeting last winter upon the subject of abbreviated capitals. For the year just ended he was a member of the Executive Committee and was prominent

beautiful art. I refer to the exchanging of specimens between different members of the profession. My suggestion may not meet the approbation of others, but for myself I stand ready and willing to con- respond with any one who will exchange with me.

Yours truly,

R. E. MORRIS.

McPherson Institute, Republican City, Mo.

Approval of THE JOURNAL's readers we will open a list, publishing free the names and addresses of those wishing to exchange specimens.

## The Penman and His Gun

RICHMOND, IND., November 17, 1888.  
Prof. D. T. AMES, 205 Broadway, N. Y.:

Dear Sir—Please accept my thanks for the Premium Gun sent to me for thirty subscriptions to THE PENMAN'S ART JOURNAL. It is an excellent long-range, close and hard shooting gun, well made and neatly finished, and will give good service to any one wishing such a present.

Very truly,

W. H. SHRAWDER.  
Richmond Business College.

Mr. Shrawder's elegant double-barrel breech-loading gun cost him not a penny. He took subscriptions among his pupils and when they had reached thirty, claimed the premium gun to which he was entitled. We offer even better inducements now, as you may see by consulting our new premium list printed elsewhere in this issue.

## Duplicating Young Men.

The Business World, Detroit, in its last issue has the following:

We clip the following paragraph from Marcus H. Fox's excellent article in THE

and is a short time turn them out with the written certificate of the principal, pronouncing the plow-boy that was a "Professor of Penmanship."

The boys, or young men, go forth into the country districts and villages, like young turkey gobblers that are assuming their first strut, and suffer the people to think that "The Professor would condescend to enlighten them in the mysteries and beauties of the Divine Art," which consists, in his case, in making large, sprawling capitals with an effort at display, with a maze of fines and curves coiled and mottled in ending awkwardness, and small letters scattered across the page with lowering loops and heavy shades.

Now, these young men from the country that have a little start in penmanship that is far away from a good handwriting, puffed up with the thought that they are professors, with no slight emphasis on the themselves, are really dupes of the men who pronounce them "Professors" for the sake of getting their money.

The young men from the country, if rightly educated, encouraged and directed by honest, capable teachers, make the most successful business and professional men of our hour; but if hampered by designing knaves, so that their efforts are misdirected, and they conceive a wrong estimate of their importance and ability in the start, they are lost to usefulness, and are lamentable failures.

## Why not get a \$5 Compendium Free?

The following from a letter from J. E. Garner, Harrisburg, Pa., relates the experience of his friends: "I am perfectly delighted with 'Ames' Compendium,' which I received as a premium, some time last spring. To say that it is a most complete work of its kind is giving the work very sparing praise. We would not know how to get along without it now that we enjoy the luxury of having it within our reach. I hope to be able to send some new subscribers to THE JOURNAL before



C. N. Crandle.

like city of Dixon, Ill., nestling among the trees along its undulating streets, you may, six days in the week, find C. N. Crandle, the artist penman, working busily as a beaver. The studio is on the second floor of the main or college building of the Northern Illinois Normal School. The professor is so busy because of the special penmanship pupils seated at the tables about him, or he may be at work upon a piece of engraving for some society, or perhaps on an original set of capitals for some penman's journal, or, again, it may be the heading of some ambitious paper just about to be born. Two hours of the day, however, the professor spends in teaching the students of the Normal in classes that number way up in the hundreds.

What does he look like? Oh, he's a pretty fair-looking fellow—a great deal better looking anyhow than you could make yourself believe after examining the accompanying portrait. He hasn't got far into the thirties, yet is rather robust, medium size, has a comfortable, well-fed totality of body and glow of countenance that speak eloquently for Mrs. C.'s management of his table; has a complexion tinged toward the blonde and a pair of frank blue eyes that sparkle and laugh like a boy's, until he settles down to business, when they snap.

His family consists of his wife and little daughter, Edna May. Mrs. Crandle is herself an inferior artist and designer, and Brother Crandle is free to attribute much of his professional success to her aid and inspiration. The little daughter, who has hearts outside the family, and it is needless to say that she rules hearts within it Sunday days, all three at church and Sunday school in the Methodist Episcopal church of Dixon. Mr. and Mrs. Crandle hold a membership in the Methodist organization and are teachers in the Sunday school.

Professor Crandle is a member of the Business Educators' Association of America, having joined it at Chicago in 1880.

in the deliberations of the recent session at Davenport, Iowa.

But we like to know what a man has been. Well, Crandle is a farm product—not a vegetable, I assure you, but genuine live stock. Early in life he began to play the "devil" in a printer's office of his native State, Indiana; came then to be foreman in the office; left the work for an education, which he obtained at Valparaiso, Ind.; has since taught his beloved art in the Valparaiso public schools, in the Normal at Bushnell, Ill.; in a private school of his own at Nashville, Tenn., and in the Northern Illinois Normal School, at Dixon, Ill., with which he has been for two years connected. As for Professor Crandle, the penman, he has hosts of friends who will guarantee that "he's all right."

Don't fail to send in your order on our prize illustrated specimen. Send it, too, without delay.

## Quick Work With the Pen.

EDITORIAL NOTE.

In the last issue of THE JOURNAL I noticed an article under the heading of "Speed in Writing." I never before tried how fast I really could write, and for a first trial made the following speed:

Words	No. times written per minute
in	62
men	48
come	45
screen	36
mountain	30
ed	24
the	22
thought	21

Mr. Polye makes the figure 1 three hundred times. I tried it twice and made it 300 times, and with practice could do better. Yours respectfully,

WILL RAMSAY, JR.

Drexel, Ind.

## Wants to Exchange Specimens.

For some time I have had a scheme in view which I think, if carried out, would result in much good and might imbue some of us with more enthusiasm for the

Dixon, Ill., Nov. 21, 1888.  
My Dear Sir,  
Your esteemed favor is at hand. I cannot tell what you do not take a course in penmanship. It would be an investment worth one hundred cents on the dollar. A good penman can always find profitable employment.  
Trusting you will be favorably impressed,  
Yours very truly,  
C. N. Crandle.

Photo-Engraved from Pen and Ink Copy Executed by C. N. Crandle, Penman, Northern Illinois Normal School, Dixon, Ill.

PENMAN'S ART JOURNAL, of September, on "The Professor."

"Nowadays ambitious young men need not despair, for by taking a six weeks' course of instruction in some well-advertised 'pen art' establishment he can be dubbed 'Professor.' It is not progress in penmanship! Think of it—a professor in six weeks!"

There is a school down in Ohio where they take boys fresh from the plow

the end of the present year, as most of those who secured it through my recommendation as well pleased with it." Mr. Garner got his Compendium free by sending a club of 12 subscribers to THE JOURNAL. The number has since been reduced, so that a club of ten subscribers at \$1 each entitles the sender to a copy of the Compendium free. Each subscriber also gets a premium.

Keep a sharp lookout for our prize specimen in the February JOURNAL.

Students enrolled at any time. Send for circulars and Report of Commencement and listing addresses of Bishop, H. Vincent, D.D., LL.D., G. K. Morris, D.D., Ex-Gov., Bullock, and others. THOS. J. PRICKEIT, Pres.



Western Normal College, Shenandoah, Iowa.  
2-12





37 COLLEGE PLACE, NEW YORK.

Nos. 10 and 12 N. Charles St., - BALTIMORE, MD.

## NOTHING SUCCEEDS LIKE SUCCESS!

**YOU** will not deny that you would be glad if you could keep a set of books for a thriving business and would willingly pay \$200 if you could learn how to do it. Probably you have paid more than that already to some old fogey business college to carry you through a course of DICT. RY and realize that you know no more now than you did before beginning it. Presumably you have bought some of the books that spring up from time to time like mushrooms, each claiming to be the simplest and best of book-keeping in a single book, when, in fact, it is the same old story in disguise, a failure of nothing, containing only a single business idea or anything intelligible to you, because they are written by somebody who never saw inside of a set of books and know no more about a book-keeper's duties than a beetle knows about the Penmanship. At just now light dawns upon the subject and the way is clear by which you can master Double Entry without a teacher and become very expert, capable of doing that which has been your fondest wish—that is, assume charge of books, keep them satisfactorily to your employer and creditably to yourself. Send \$2.50 for

## WRIGHT'S BOOK-KEEPING SIMPLIFIED BUSINESS METHODS.

It does not treat of the crude idea of debit and credit, but enters into details explaining every step from the simplest to the highest order of book-keeping known to the art. You ask how it is possible that any book so simple as this has been so long in the market and is so popular. The answer is, one who has kept books for twenty years, in the largest concerns in the U. S., certainly knows what he is talking about, and having gained the most complete experience of the Penmanship, as well as of every other business, he is enabled to present the subject so that others can master it. You may ask how you are to know that the above book is not just a running fake others you have seen. The answer is, by examination. If not satisfactory, small amount may be returned and your money. You take no risk, there is no better guarantee. A book-keeper's education has been reduced to the following figures, then paid me \$50.00 to extract him from his difficulty. A and B are equally interested; at the close of the second year their joint efforts are \$20.00; their liabilities are \$20.00. At the beginning of second year A had \$15.00, B had \$15.00. During the year A drew out \$7.00, B drew out \$8.00. How much and each remaining after closing the books? This is simple, but can you do it? If so, send answer and \$1.50 and I will send you my book. If not, it is better to pay \$2.50 for book and learn how than to pay \$50.00 for information hereafter. Address

P. A. WRIGHT, 769 Broadway, New York.

**STAR**

**STYLO AND FOUNTAIN PENS.**

Sent for circulation. Agents wanted. Fountain Holder filled with best quality GOLD PEN. \$1.50, \$1.00, Fountain, \$1.50 and up. J. C. KIRK & CO., 106 Liberty St., N. Y.



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Give special attention to engraving for Penman, Portfolio, Flourishing, Copies Signatures, Pen Inscriptions, Initials, both exterior and interior and original designs for every purpose. In preparing copy for photo-engraving, be particular to use jet black ink, making the hair lines sharp and distinct, as good work demands this. Send copy for estimate and stamp for our latest new specimens. Mention Penman's Art Journal.

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**"IDEAL" DOUBLE-ELASTIC STEEL PENS**

Are universally conceded to have no superiors and but few equals for

TEACHERS, SCHOOL USE, PENMEN, CORRESPONDENCE, COPIERS, INSTRUMENT AGENTS, BOOK-KEEPERS AND EVERYBODY.

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25c. for Box containing *One-fourth Gross*, 50c. for *Half Gross*, 90c. for *Four one-fourth Gross Boxes* in a *Gross Box*.

Special prices to the trade or agents. Stamps not refused, but orders for 14 gross must contain 25 cents—*not* 23 or 34 cents. Get a loose free.

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## LESSONS BY MAIL.

Any one wishing to pursue a course in Penmanship by mail may be accommodated by A. J. SCARBOROUGH, who has been very successful in this particular line. \$3.00 pays for six lessons, which will do a persevering student about as good as a six weeks' course under a teacher's personal supervision. Try six lessons and get a start in the right direction.

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## ENGROSSING.

and Plain and Ornamental Penwork executed to order in elegant style and at moderate prices.

## CARDS.

One Dozen Writing Cards, 13c.; Better quality, 30c. A Gem of Flourishing, 10c.

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Lessons given in any branch of the art by mail at prices within the reach of all. Send stamp for particulars.

A. E. DEWHURST,

12-14, UTICA, N. Y.

## AUTOMATIC ALPHABETS.

Description of these Made by

C. E. JONES, TABOR, IOWA.

No. 1 is a compromise between Old English and German Text, easier than either.

No. 2 may be called the "Sally Hand." No. 3 resembles No. 1, only the pen is reversed and the shade comes on the left, leaving a very pleasing effect.

No. 4 is based on the "German Text," and adapted to small size pens.

No. 5 is a beautiful script, and especially adapted to small pens; very useful.

No. 6 is based on the "Old English Alphabet," and adapted to rapid and plain work.

No. 7 is similar to No. 5, but a specialty for small pens.

No. 8 may be called the "Black," as the letters seem to be made of square pieces.

No. 9 is based on the "Old English." No. 10, the figures, useful and ornamental.

Any or all of above, 15 cents each.

Ornaments and Ornamental Designs, infinite in number, 10 cents each. \$1 per dozen.

Lessons by Mail a specialty.

12 lessons, \$2.50. 30 lessons, \$4.00.

Address, C. E. JONES, Tabor, Iowa.

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The Latest, Best, Most Complete and Cheapest thing of the kind. Seventeen beautifully illustrated slips and the finest and most explicit instruction Book published; enclosed in a neat and substantial cover; mailed to any part of the world for FIFTY CENTS. Send for our new descriptive circular giving testimonials, &c.

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No. 1—Double-elastic, for students' practice work, flourishing, card writing and free writing of all descriptions.

No. 2—The "Business Pen" for book-keepers, book-keeping students, and all wishing a pen for rapid, unshaded writing.

PRICES—Samples, 10c.; Quarter Gross, 30c.; Gross, 1.00.

PUTNAM & KINSEY, Shenandoah, Iowa.

P. O. Box 752. Mention The Penman.

## BARNES' NATIONAL SYSTEM OF PENMANSHIP.

## Eight Reasons Why This Truly National System Is The Best

- 1st.—The pupil does not have to write through from ten to twenty books in order to learn the System. Only Six books.
- 2d.—The letters are entirely free from useless lines like double loops, ovals, etc. The first complete system to present abbreviated forms of capitals.
- 3d.—The lateral spacing is uniform, each word filling a given space and no crowding or stretching to secure such results.
- 4th.—Beautifully printed by Lithography! No cheap Relief Plate Printing!
- 5th.—Words used are all familiar to the pupil. Contrast them with such words as "zenith, nucleus, xylus, tenafy, mimetic, and xuthus."
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An Elegant FOUNTAIN PEN, a Quilt Bottle of BARNES' JET BLACK INK or Writing Fluid, and a Gross of FALCON PENS, to any address, express paid, \$1.50.

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*Wm. Williamson.*

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# The Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

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## PENMAN'S GAZETTE.

Entered at the Post Office of New York  
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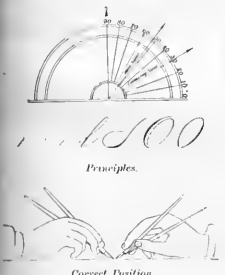
D. T. AMES, EDITOR AND PROPRIETOR.  
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, FEBRUARY, 1889.

VOL. XIII.—No. 2

### Lessons in Practical Writing.

BY DANIEL T. AMES.



It is often remarked by people advanced in years that writing in general is not so good now as it was in their day. If legibility alone be considered, it is quite probable that this is true. Forty or fifty years ago a round shaded handwriting with a finger movement was almost universally in vogue in this country. No style could be better constructed to give legibility. The round, formal shaded letters stand out almost with the distinctness of type, and when slowly made, with the most accurate of all movements for writing, the finger movement, could scarcely fail of legibility. But in those days merchandise and mails did not fly on the wings of steam or thought with the lightning over the telegraph or telephone. With the small pace of business, a snail-like speed in writing was in keeping; but as speed in transportation and commerce has increased, quickening thought and action in every avocation of life, more rapid and sure methods of recording and transferring thoughts have been imperatively demanded. Hence, not only improved methods in style have been sought and discovered, but its handiness, the stenograph and type-writer, have come forward to share and lighten as well as to facilitate the labors of the pen.

The credit of an old shaded round hand, then, we place legibility; to its debit slow execution, owing to the difficulties of complexity in form, larger size, shaded lines and finger movement. This being the fact, it is apparent that any improvement must be in the line of overcoming these difficulties.

First, to simplify forms. The first of the accompanying alphabets is the standard form of capitals used 50 years ago, which requires 162 distinct motions of the hand to make, while that of the modern hand which follows requires only 96. As the forms of the latter are more simple, and with less parallelism of lines, the strokes are made with less care, and hence more rapidly. Owing to the larger size

*Writing as taught and practiced by our grandfathers with a gray goose quill fifty years ago, with the finger movement.*

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z

Model Writing of Fifty Years Ago.

A B C D E F G H I J K  
L M N O P Q R S T  
U V W X Y Z

*Low York, Apr. 7th*  
Mr. Nelson Esq.  
Brooklyn  
Sir  
Please to consider me  
an applicant for the position mentioned  
in the above advertisement  
I am 15 years of age, strong and in  
good health, and reside with my parents  
I have been a pupil of Grammar  
School, &c. for the past five years  
I am permitted to refer you to my  
teacher, Mr. N. Smith, for any  
testimonials of character and ability  
which you may desire.  
Very Respectfully,  
Albert Dwyer.  
10 N. 4th St. N. Y.  
P.S. I do not smoke.

Model Practical Writing as Practiced Today

of the old hand the pen was required to move over a much greater distance in writing, in fact nearly double that of the modern business hand, while the labor of shading each downward stroke was very much greater and less rapid than in unshaded lines. The combined forearm and finger movement employed in modern writing is very much more rapid and less tiresome than the finger movement.

For these reasons it is fair to assume that four pages of the modern writing may be executed in less time and with greater ease than one written in the old style. While we concede that the old style is probably the most legible, yet we unhesitatingly accept the new, all things considered, as incomparably the best. Had men considered personal safety first of all things in locomotion they would have always traveled on foot. But they have willingly sacrificed something of safety to gain speed and ease by mounting a horse, or boarding a carriage or a steam car. So in handwriting we willingly lose slightly in one direction that we may gain much in others.

The accompanying cuts show a few lines written in the old style of shaded round hand, together with other writing executed in approved modern practical style. With the latter we believe it is an easy matter to obtain four times the rate of speed as the former. The following copies and exercises, together with copies and exercises given in the last lesson, may be practiced from.

MOVEMENT EXERCISES.

1 J J J J J  
2 C C C C C  
3 W W W W W

CUTS FOR PRACTICE.

4 J Jefferson  
5 O Olliquity  
6 C Exchange  
7 D Dixon Dwyer

## The Prize Flourishing Contest.

A Remarkably Close Contest Between Moore, Zaner and Schofield

They Win in the Order Named.

THE PENMAN OF THE COUNTRY says IT WAS A GRAND COMPETITION, AND PROVE IT BY CASTING NEARLY 3500 VOTES—VARYING OPINIONS OF VARIOUS EXPERTS.

The first of our series of prize competitions, that of the flourishing class, has proved a success beyond our most sanguine expectations. The votes came from every State and Territory in the Union and every Canadian province. There were 3409 opin-

Hall, C. E. Ball and M. F. Knox, of Quincy, Ill.

The first five responses received in which the names of the authors were correctly named, with due allowance for distance, were from W. S. Hart, C. N. Faulk, B. F. Williams, D. W. Moses and F. E. Cook. Any one of our penmanship premiums will be sent to each of these gentlemen upon receipt of a letter making known his preference, according to our offer last month.

### HOW SOME OF THE PRIZES WERE VOTED.

The opinions of experts in any matter are always seasonable and interesting, and no less so because they may differ. The opinions of leading penmen as to what con-

ground is hardly great enough. B. I think, is greatly overdone by too much filling in. C is very neat, but rather too simple to show the skill which the author probably possessed.

G. M. Meade, Principal Fort Smith, Ark., Commercial College, A, B, C.

A. J. Dalrymple, penman at above institution, B, A, C.

D. L. Hunt, penman, Western Business College, Hutchinson, Kan., C, A, B.

Miss M. D. Harman, Monroe, Wis., B, A, C.

F. C. Patty, Farrell, Tex., B, A, C.

J. G. Dunaway, Little Rock, Ark., Commercial College, A, C, B.

Prof. C. A. St. Jacques, St. J. Bte. Asenlay, Montreal, B, A, C.

### ISSUES VOTES:

E. K. Isaacs, Valparaiso, Ind., indicates his first preference only. It is for specimen C.

Louis G. Hinkel, Worcester, Mass., B, A, C. A is very good, but B is a much finer piece of penmanship. The more one looks at it the more there is to study about it.

J. C. Blinton, Hardeman, Ga., A, C, B. L. R. Waldo, Austin, Tex., B, A, C.

E. E. Chase, Pen Art Department, Hiawatha, Kan., Academy, B, A, C.

L. W. Hallett, Millerton, Pa., B, C, A.

### KANE'S PREFERENCE.

J. C. Kane, penman of Eaton & Burnett's Business College, Baltimore, B, C, A.

Specimen A is good in design, but somewhat coarse in execution. Specimen B is immense for pleasing in the design, grace and harmony of stroke, and savors of the "too muchy." Specimen C I like, especially for original design and natural ease of streamer, which is not enhanced any by the abrupt beginning of the flourished strokes. This is also perceptible in their use in the wings of strokes. Otherwise it is good, unless possibly in the grotesque appearance of a stark holding streamers.

J. M. Vincent, penman, Packard's Business College, N. Y., B, A, C.

W. L. Becuan, Superintendent Actual Business College, Red Wing, Minn., A, B, C.

be enormous—about 2 feet in length. Why will penmen continue to make bird-heads like those in the margin of specimen A? I never saw a bird with head and back like those, nor has any one else. That spoils all of Mr. Zaner's otherwise beautiful work. I think specimen B a gem in every particular, and a credit to Mr. Moore, and I hope the prize will fall to him.

D. L. Musselman, Quincy, Ill., C, B, A.

F. G. Steele, penman, Cambridge, Ohio, A, B, C.

E. M. Chatter, Texas Business College, Paris, Tex., B, A, C.

J. P. Byrne, penman, Jamestown, N. Y., Business College, A, B, C.

J. H. Bachtckircher, Princeton, Ind., Normal Academy, A, B, C.

B. C. Wood, Iowa Commercial College, Davenport, Iowa, B, A, C.

R. W. Fisher, of the above college, A, B, C.

M. V. Hester, Ridge Farm, Ill., C, B, A.

B has the most work in it, but I like C best on account of it being so natural.

P. T. Benton, Iowa City Commercial College, A, B, C.

### GLESSEMAN'S CHOICE

W. F. Glesseman, penman Capital City Commercial College, Des Moines, Iowa, B, A, C. B is decidedly overdone, yet it is well done.

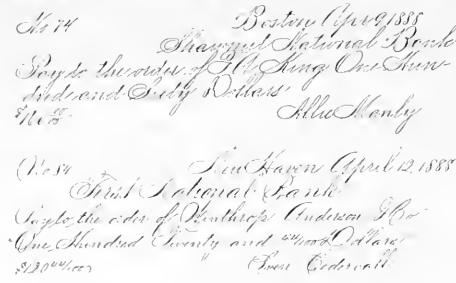
J. S. McGaw, Celina, Ohio, C, B, A.

P. R. Kincind, Pleasanton, Kan. For roomy work, neatness and grace, I give first prize to A; for grandeur, second to B; for simplicity, third to C.

E. E. Gaylord, Milledgeville, Ill., A, B, C.

E. J. Knehl, penman, Stratford, Ont., A, B, C.

Charles O. Winter, penman, engraving artist, Hartford, Conn. First prize to B, because it is the best specimen of *bona fide* flourishing, and is very well done; the design does not amount to much. Second prize to C, as the flourishing is good, but not enough range to it, and the design is pretty. Third to A, as the flourishing is good, but the de-



The Above Cuts were Photo-Engraved from Slips sent us by Lymon D. Smith, of Hartford, Conn., Showing the Work of the Pupils in the Public Schools of that City, of which he is the Writing Superintendent. The Cuts show a Fair Average from about One Hundred Slips. The Writer of the First Note is Twelve Years of Age, and of the Second, Fifteen. We should be glad to have More of this Sort of Work from Public School Superintendents for Review.

ions expressed as to the relative merits of the three prize flourishes. This table shows how the votes were cast:

	1st prize	2d prize	3d prize
A.	1,103	1,348	950
B.	1,314	1,321	574
C.	992	534	1,879
	3,409	3,403	3,403

Specimen B is therefore accorded the first prize of \$10. It is the work of M. B. Moore, of Morgan, Ky.

The second prize, a copy of the Ames Compendium, goes to specimen A, which was executed by C. P. Zaner, Columbus, Ohio.

The third prize, a gross of Ames' Best Pens, becomes the property of Fielding Schofield, Quincy, Ill., the designer of specimen C.

The competition was conducted with entire fairness and without prejudice, and the ballots carefully counted.

Twenty-four voters correctly name the authors of the different specimens. They are:

F. E. Cook, Stockton, Cal., Business College; J. P. Byrne, Jamestown, N. Y., Business College; C. M. Weiner, South Whitley, Ind.; D. A. Griffiths, Bill's Business College, Dallas, Tex.; W. S. Hart, Haddonfield, N. J.; D. W. Moses, Alliance, Ohio; E. A. Holmes, Wales, N. Y.; E. M. Barber, Southwestern Business University, Wichita, Kan.; B. H. McMillon, Chapman, Kan.; V. M. Hough, Grand Island, Neb., Business College; L. H. Thornbury, Hagerstown, Ind.; B. F. Williams, Turney, Mo.; W. M. Fank, Nashville, Tenn.; C. N. Manly, Sioux City, Iowa; A. J. Smith, Anamosa, Iowa; D. R. Barker, Sudbury, Vt.; P. T. Benton, Iowa City Commercial College; Mr. Harvey, Clinton, Iowa; A. Philbrick, Marion, Iowa; F. G. Steele, Cambridge, Ohio; and H. P. Behnsmeyer, C. B.

stitutes a good flourish, as shown in their votes on our prize offerings, will assuredly be received with pleasure. It should be borne in mind that these voters had no

means of knowing who the authors of the specimens were; therefore there could be no bias to their expressed opinions. In the subjoined votes preferences were given in the order in which the letters indicating the specimens are placed:

Through Webb's Spectacles, A. C. Webb, Nashville, Tenn., A, C, B. The only objection I can find to A is that the contrast between eagle and back-

ground is hardly great enough. W. D. F. Brown, penman, Auburn, R. I., B, A, C. I think B is the only pure piece of flourishing of the three. The prizes were offered for flourishing and not pen-drawing, that is the reason I put specimen C for third prize, as it contains but little flourishing. Specimen A was executed but poorly designed. The penholders, according to the ratio as size compared with the eagle and palette, must

sign is a "chestnut" and not at all original.

C. M. Ward, Elizabeth, N. J., B, C, A. After thorough examination under magnifying glass, for steady hand, unbroken strokes, symmetry, and considering size of originals, and especially clear outlines and definition of subject, I think above about correct.

J. H. Ralston, Baltimore, B, A, C.



Flourished by E. H. Robins, Wichita, Kan. Photo-Engraved.

C. M. Holt, Valparaiso, Ind., C, B, A.  
A. J. Calman, London, Ont., A, B, C.  
D. H. Uram, Portland, Me., B, A, C.  
C. T. Smith and Lloyd Morrison, Atchison, Kan., Business College, A, C, B.  
A. G. Conrod, E. N. Draper and Thomas Lloyd, of above college, C, A, B.

#### Farley's Favorite.

D. H. Farley, superintendent of writing in State Normal School, Trenton, N. J., A, B, C.

J. B. McKay, Dominion Business College, Kingston, Can., A, B, C. The flourished lines in specimen A harmonize much better than in B and C. It requires more skill to execute the lines in A, and I find fewer blemishes in A. The general appearance of specimen A is better than B or C. I place B second for the skill shown in the general flourishing of the bird, not mentioning the gingerbread. The design of C is excellent, but the flourishing is very defective.

executed. Specimen C second; better arrangement of strokes and design.

W. J. McBride, ornamental penman, Chicago, A, B, C.

C. C. French, Bayless Business College, Dubuque, Iowa, C, A, B.

G. B. Jones, Select Writing Academy, Rochester, N. Y., B, A, C.

#### H. B. Parsons's Choice.

H. B. Parsons, Zanesville, Ohio, Business College, B, A, C. Undoubtedly B is the most skillfully executed piece, but it is overdone.

E. G. Evans, Principal Burlington, Vt., Business College, B, A, C.

W. S. Chase, penman and designer, Madison, N. H., A, B, C.

W. J. White, Duff's College, Pittsburgh, B, C, A.

E. M. Barber, penman, Southwestern Business College, Wichita, Kan., A, B, C.

P. O. Judd, Clinton, Iowa, Business College, A, C, B.

of superior design and equal skill, and I would give B the second place on the merit of execution. They are all gems of flourishing, and reflect credit upon the artists.

J. D. Briant, Raceland, La., A, B, C.

G. W. Temple, Cicero, Tex., A, B, C.

A. C. Dorney, Allentown, Pa., Business College, A, B, C.

D. A. Griffiths, Hill's Business College, Dallas, Tex., A, B, C.

#### F. H. Hall's Opinion.

F. H. Hall, penman, Troy, N. Y., Business College, C, B, A. The B and C specimens are both so good that it is difficult to determine. My reasons for giving judgment in favor of C are these: Originality, simplicity and beauty in execution. It is artistic and realistic in execution, and superior to A and B.

L. L. Tucker, penman, New Jersey Business College, Newark, B, C, A.

voted first prize to specimen B. I think there is more pure flourishing on this than either of the others. I have voted second prize to specimen C—it is a novelty. I have shown the specimens to a large number of good penmen, and they all seem to agree with my ballot.

O. O. Rourke, Marshalltown, Iowa, B, A, C.

H. E. Perrin, Mankato, Minn., B, A, C.

D. C. Rugg, Minneapolis, Minn., B, A, C.

A. M. Wagner, Danville, Ind., B, A, C.

P. M. Hager, Fife Lake City, Mich., A, B, C.

F. B. Palmer, Caladonia, N. S., B, A, C. Specimen A is a very good design, but I think the greatest amount of skill is displayed in specimen B. The flourisher of A is evidently an advocate of the oblique holder.

E. M. Huntsinger, Huntsinger's Business College, Hartford, Conn., C, A, B.



Specimen D (Photo Engraved), Submitted for Competition in our Prize Class No. 5, and One of the Two Specimens Selected as the Best from the Whole Number Received. The Other Cut is Likewise Shown Elsewhere in this Issue. You are Invited to Send Your Vote as to which of these Specimens shall be Awarded First Prize.

A. L. Shively, penman, Fort Scott, Kan., B, A, C.

#### Through Kinsley's Spectacles.

W. J. Kinsley, penman of Normal School, Shenandoah, Iowa, A, B, C. A shows originality, skill and harmony. B shows greatest skill, not so much originality, and is overdone, which fact detracts from its appearance. C shows most originality, is fairly harmonious in design, but does not show so much skill as either A or B. They are all elegant specimens and will add to the fame of the artists who executed them.

C. F. Wellman, East Jaffrey, N. H., A, B, C. A and C are more original than B. A and B exhibit more skill in placing lines and are more harmonious. B is a beauty, but a little overdone.

O. P. De Land, De Land's Business College, Appleton, Wis., C, A, B.

Locke Thompson, penman, Templeton, Pa. In my opinion, B is by far the finest and most beautiful. A comes next.

A. E. Parsons, penman, Wilton Junction, Iowa, B, A, C.

G. W. Dix, Business College, Garden City, Kan., B, A, C.

#### Crandall's Idea

C. N. Crandall, penman of N. I. Normal School, Dixon, Ill., A, B, C. A first; most harmonious in design and skillfully

G. W. Wallace, penman, Wilmington, Del., Commercial College, A, B, C.

#### Lowie Likes C Best.

A. W. Lowe, penman, Wilbraham, Mass., C, B, A. I think C best on account of its clearness and simplicity.

W. A. Moulder, penman, Admim, Mich., A, C, B.

#### Fish Gives A the Palm.

J. F. Fish, penman, Ohio Business University, Cleveland, A, C, B.

Louis Keller, Kendallville, Ind., B, A, C.

L. L. Wiley, Superintendent of Writing in Public Schools of Painesville, Ohio, B, A, C.

H. S. Taylor, proprietor Salem, Ohio, Business College, B, A, C.

#### Peirce's Opinion of Flourishing.

C. H. Peirce, Peirce Business College, Keokuk, Iowa, B, A, C. My vote stands on the highest order of skill.

E. Stouffer, penman, Toronto, B, A, C.

W. H. Pearl, Jr., Orillia, Ont., B, A, C.

C. E. Beck, Russell, Ill., B, A, C.

Chas. Bredelcker, Writing Instructor in Public Schools of Columbus, Ill., B, A, C.

J. N. Maxwell, Stuttgart, Ark., C, A, B.

#### Webster's Preference.

S. R. Webster, Moore's Business University, Atlanta, Ga., C, B, A. C should receive first prize on the ground

A. S. Osborn, Buffalo Business University, B, C, A.

#### Harmon's Way of Looking At It.

G. W. Harmon, penman Soule's College, New Orleans, B, C, A. B is my choice on account of the beautiful arrangement of the lines and the shades about it, which are exquisite. I think C should have second prize on account of its having been executed by a hand of rare skill in that particular line of work. The eagle comes in last, but there is scarcely much difference shown in the respective ability of the three persons.

A. A. Clark, Superintendent of Writing in Public Schools, Cleveland, Ohio, B, A, C.

F. P. First, Springfield, Mass., A, B, C.

L. H. Axtell, Reels, Iowa, B, A, C.

J. P. Quigley, Goshen, N. Y., B, A, C.

G. G. Strickland, Stillwater, Minn., A, C, B.

J. J. Hagen, Hendium, Minn., A, B, C.

L. J. Columbus, Crookston, Minn., C, B, A.

L. E. Le Haer, Boutrice, Neb., A, B, C.

Chester Ashley, Lakeville, Mass., C, A, B.

D. E. Blake, Galesburg, Mich., B, A, C.

#### Patrick's Preference.

W. H. Patrick, penman, Sailer's Business College, Baltimore, B, C, A. I have

You are invited to send us an expression of opinion on the ornamental specimens which appear in this issue. Vote early. Next month, business letters.

#### To Save \$3.50 Is to Make It.

Says The Bookkeeper, Detroit, Mich.: From Mr. D. T. Ames, New York City, publisher of that excellent paper, THE PENMAN'S ART JOURNAL, we have received a copy of Ames' "New Compendium of Practical and Artistic Penmanship," a large, handsomely bound and superbly engraved book of 70 pages, full of valuable suggestions and aids for the student of penmanship. Leaving the introductory pages of rudimentary exercises and suggestions, the work carries one through by easy steps to what would seem to be the very limit of intricate penmanship, and ends by showing designs of steel pen work which it would seem could only be accomplished by an engraver. We can heartily commend this work to any one desirous of excelling in this branch of the art.

Everyone who has bought a compendium (and we have sold thousands) says it is remarkably cheap at \$3 a copy, the selling price, postage prepaid. The splendid new "Spencerian Compendium," complete in seven parts, sells at \$7.50. This, with "Ames' Compendium," makes a complete penman's library. We will furnish the two for only \$9, thus saving the purchaser \$2.50.

## Shorthand Department.

All matter intended for this department (including shorthand writings) should be sent to Mrs. J. H. Pickard, 101 East 23d street, New York.

### A Method of Examination in Shorthand Work.

An examination of forty shorthand pupils was recently conducted after this fashion:

1. An article of 200 words in very simple language was dictated at a very slow rate, each student being required to get every word and ask for a repetition if he failed to do so.
2. Another article of 200 words, more difficult, was dictated, also very slowly.
3. A short article, which each of the class had read from phonography and written ten times, was dictated at the rate of 30 words a minute.
4. Another article, which they had also read from phonography and written ten times, was dictated at the rate of 75 words a minute, nobody being allowed to ask for a repetition.

This was all that was done as class work. The individual work was timed, each pupil being required to work without communication with any other student, and the time required for each paper was recorded. Three phonographic slips were provided and distributed to the class, one at a time to each pupil, but not in the same order. These were transcribed in the order received, and as soon as finished were handed to the teacher, who recorded the time spent upon the transcription, giving the pupil another slip until the three were finished, the time consumed upon each being taken. Then three type-written slips were distributed to be written in phonography, each student, as before, being timed, and having but one slip given him at a time. This completed the examination, which covered from two to four hours, according to the ability and quickness of the pupils. Each pupil was dismissed from the room as soon as he had finished the prescribed work, leaving his note-book with the teacher. The books were all critically examined by the teacher, and a system of marking was adopted, 100 being taken as a maximum; 1 being deducted for each omission in dictation or transcription, 1 for each error in position, 2 for each incorrect outline that involved a violation of a principle, 1 for an incorrect outline that was no violation of principle, showing only a lack of judgment, 1 for a word written in full, 1 for a contraction, 1 for reading one word for another, the outline being the same for both, 1 for misreading a word when the outline would be different from the word read.

The above method is submitted for what it may be worth, with the hope of eliciting comment and suggestion from a few hundred of the teachers to whom the journal comes. How shall the best results be attained in teaching shorthand?

The great secret of speed is not in writing the word quickly, but in shortening the time in passing from one outline to another.—JAMES E. MESSON.

### Expert Testimony as to Amanuensis Work.

One of the most interesting features of the Business Education Convention, held at Minneapolis last summer, was the invasion of the Shorthand section on the last evening by the practical stenographers of the city. Their presence suggested the idea of putting them on the witness stand, and many useful hints for the benefit of the profession were thus obtained. We give a very few of the many points that were brought out:

#### As to the Use of the Type-Writer.

Mr. McCarrath on the stand.  
Q. How fast can you write? Ans. It is difficult to tell. I wouldn't like to say.  
Q. What are your duties? Ans. Correspondence almost entirely.

Q. Do you write letters without dictation? Ans. Yes, a good many—perhaps half.  
Q. Do you write them on the type-writer? Ans. Yes.  
Q. Do you write any with the pen? Ans. No, entirely on the type-writer.  
Q. How much information is given you for a letter? Ans. They generally give me the letter and say, "Answer so and so," giving me the general drift, and leaving the exact writing to me.

Q. Then you must understand the rules of correspondence? Ans. Yes; but I don't know how much of this can be got from teaching. You must know your man and adapt your letter to his special case.

Q. Still, some of the things you learn in school help you? Ans. Oh, yes; you get a general idea from instruction.

Q. Would you rather be a slow type-writer and rapid shorthand writer, or the reverse? Ans. I would rather be both. However, I think in an office a rapid rate on the type-writer is more important than any other.

Q. What is the average rate of shorthand dictation? Ans. I should say that it rarely exceeds 100 words per minute.

#### As to the Effect of Shorthand on the Eyes.

Q. Do you find it hard difficult or trying to the eyes? Ans. No, I think not. I never had any trouble with my eyesight in any way. In typewriting I sometimes am troubled in watching the keys. It seems to try my eyes. In shorthand, however, I always find a relief both to my eyes and my nerves.  
Q. Does your type-writer have glass on the keys or colored ink on the glass?  
Testimony of Mr. Collins:

I dictated over two years for my eyes before I went into the subject of shorthand. Although my eyes are not well now, they are better than they have been before for a good many years. I do not think shorthand has hurt them. I was very much afraid that it would affect them, but I have not found that it has.

Q. Do you write with a pen or a pencil? Ans. With a pen.

Mr. Spencer: I want to withdraw all I have said about the effect of shorthand to affect the eyesight. I now see that I have studied the proposition inversely. It is the tendency of people who have trouble with their eyes to take to shorthand.

Mr. Pickard: And it cures them.

#### As to Nervousness.

Dr. Spaulding: During the discussion a few days ago on the health in connection with shorthand, it was brought out that shorthand made a person nervous, injured his eyesight, &c. I think salary has something to do with nervousness. One of the young men has said when he first left school he had to take a low position at a small salary. Many have to take small salaries. One of the employers will put more work upon them than they can do. This makes them nervous and irritable. It affects their nervous system and they break down under it. If the employer would pay a liberal salary he would find that the nerves and eyesight would be all right.

Miss Black: Perhaps for my nervous manner you may have supposed that shorthand has something to do with it, but I assure you I have gained it in any way.

Miss Blochkin: I think it is wearing on the nervous system. I have found it so.

Q. How long have you been at work? Ans. Two years.

Q. Were you nervous when you began? Ans. Perhaps I was; I am of a nervous temperament.

Q. Did you ever have as close occupation before? Ans. No, I have been with sick persons in my own family.

#### On Punctuation.

Testimony of Mr. Collins.

Q. You have studied the rules of punctuation? Ans. Yes; but as was intimated a young lady, a few months ago, my employers are quite exacting. If I do not know where to put my commas, I have it out and they put it in. They would rather not have me put in a comma than put it in the wrong place.

Q. How about semicolons? Ans. I am more sure about the semicolons. You can always get a person when it belongs—sometimes where it doesn't.

Q. Do you paraphrase on your own responsibility? Ans. My employers are very good in that way. Wherever they want a paragraph they say so.

Q. Do you ever have to correct the grammatical construction of matter dictated to you? Ans. Yes; my instructions are that if I see anything wrong to correct it.

Q. Do you have any difficulty in dividing words? Ans. No, sir.

Q. Take the word recommend. Would you make the first syllable re- com-? Ans. No. If I had a little more room I would make it recom.

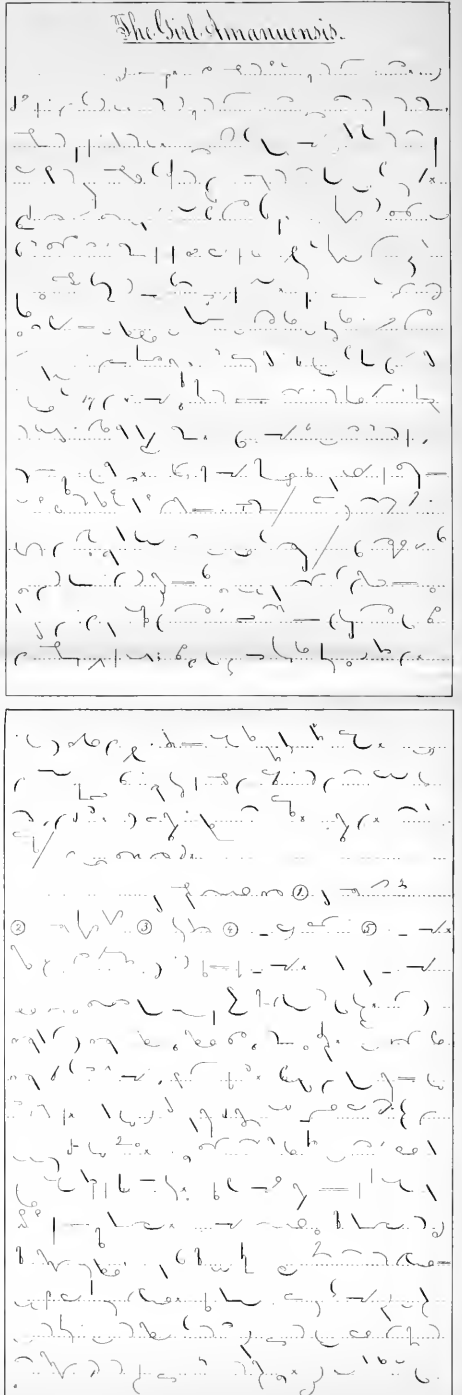
Q. Take the word refer. Would you cut it off between the e and f? Ans. Yes.

Q. How about referrers? Ans. I think if I had room but for one syllable, I would carry the whole thing over and put it on the next line.

Stenography, Boston, Charles C. Beale, editor, is a bright, original little magazine, and costs only 30 cents a year.

Speed is the simple result of familiarity with your shorthand characters.—JAMES S. DUMENY.

The Phonographic Magazine, always welcome, is made up of this month by the fine portrait of Benj. Plimmon which accompanies it. It is not the portrait of an old man, though the hair and beard are white.





Handwritten cursive script, likely a sample of penmanship or a letter. The text is written in a fluid, connected style on lined paper.

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## THE EDITOR'S LEISURE HOUR.

## Two Boys that Saw the King.

Two American boys made the acquaintance of the King of Denmark, this summer, under very peculiar circumstances. They were skyraking in the streets of Copenhagen, and one boy tossed the other's hat into a tree. While the victim was trying to dislodge it, there came along an old gentleman, with umbrella under his arm and his head buried in his book. "Please, sir," said the hatless boy, "will you give my hat?" The old gentleman turned around with his umbrella for about five minutes, and failing to dislodge the

partnership, the Bryant & Stratton International Chain of Business Colleges, as it was called, comprised about 40 colleges, located in all quarters of the continent, from Portland, Me., to San Francisco, and from Montreal to New Orleans, but after that time a portion of them dropped out of existence and the remainder came under the individual control of the local principals, who, as a rule, were, before its dissolution, members of the firm of Bryant & Stratton.—*Rechercher Commercial Review.*

## The Maid of the Keys.

Five years ago there were but seven typewriters in use in the city, it is stated

for the dead mole, as he saw only four beetles under the carcass, he reburied it and in six days found it overrun with maggots. It was not until then that he thought struck him that these maggots were the offspring of the beetles he had seen, and that they performed the burial rites in order to provide a place to deposit their eggs, where the newly-hatched young might have food for their nourishment. Continuing his observations, Mr. Gleditsch placed four of these beetles under a glass case, with two dead frogs. One pair buried the first frog in 12 hours, and on the third day the second one was similarly disposed of. The professor then gave them a dead linnet, and a pair of the

## Floral Time-Pieces.

Each flower, bird and insect has its appointed time in the shifting panorama of beauty and music that stretches through the year. They perform their parts as regularly as actors in a play, all keeping well their places, and appearing only when the piece expects them. This accuracy extends even to days and hours. The naturalist Thoreau said that if he were placed in the fields after a Bip Van Winkle sleep of unknown length he could tell the exact day of the year by the flowers around him. Other close observers of nature have claimed the same. Before mechanical clocks were invented it was an ordinary habit to read the time of day in the flowers. Every blossom has its precise hour for unfolding its petals and for shutting them. Although the light and temperature affect these movements there is always a strong effort made by the plant to keep its allotted time. Day flowers that are imprisoned in darkness still follow their usual out-door habits. Most flowers open at sunrise and close at sunset, but there is no hour of the 24 when some blossoms do not awaken, and there is none when some do not begin to sleep. This motion is generally gradual, but morning flowers open rapidly, and afternoon flowers close very rapidly. Linnæus, the father of modern Botany, constructed a flower clock which would tell the hours. The following list of opening times is taken from his arrangement, and has been corroborated by other authorities:

2 a. m.	..... Purple Convulvulus.
3 "	..... Pearly Not.
4 "	..... Goat's Beard.
5 "	..... Yellow Poppay.
6 "	..... Spotted Cat's Ear.
6.30 "	..... Sew Thistle.
7 "	..... Water-Lilies.
7.30 "	..... Venus's Looking-Glass.
8.30 "	..... Scarlet Pimpernel.
9 "	..... Marigold.
10 "	..... Red Sandwort.
10.30 "	..... Fig-Margold.
11 "	..... Lady Eleven-O'clock.
12 m.	..... Blue Flosson Flower.
2 p. m.	..... Pink Fingertel.
3 "	..... Lady of the Night.
4 "	..... Night-blooming Cereus.
6 "	..... Marvel of Peru (Four O'clock).
7 "	..... White Evening Lychnis (Night blooming Cereus).

—*Harpur's Young People.*

## The Dead Sea

One of the most interesting lakes in inland seas in the world is the Dead Sea, which has no visible outlet. It is not mere fiction that has clothed the Dead Sea in gloom. The desolate shores, with scarcely a green thing in sight, and scattered over with black stones and ragged driftwood, form a fitting frame for the dark, sluggish waters, covered with a perpetual mist, and breaking in slow, heavy, sepulchral-toned waves upon the beach. It seems as if the smoke of the wicked cities was yet ascending up to heaven, and as if the moan of their

bet, allowed the boy to mount his shoulders, and, with the umbrella, finally captured the hat. As the boy dismounted and thanked the old gentleman, another gentleman came along, who saluted and called the one with the umbrella, "Your Majesty." Being an American boy, our boy was not paralyzed, but he thinks the king deserves his kingdom. In fact, the King of Denmark is a capital fellow. He loves to mingle with the people in their amusements, and there is no fol-de-rol of royalty about him.—*Golden Days.*

## Verbal Sources.

The popularity of Peter Piper's celebrated peck of pickled peppers will probably never wane as a snare to catch the tongue that would fain be agile; but that test has formidable rivals. The following shawl sentences, as their authors maintain, do wonders in baffling the ordinary powers of speech:

Care on the gay gray brigade.  
The sea sea-sail, and it sufficeth us.  
Say, shouldst such a shapely sash shabbily shingles show.  
Strange strategic statistics.  
Give Grimes Jim's gift gilt-whip.  
Sarah in a shawl shoveled soft snow softly.  
She sells sea-shells.  
A cup of coffee in a copper coffee-cup.  
Smith's spirit-flask split Philip's sixth sister's fifth squirrel's skull.  
Mr. Pick whisked whisk whisky.

## A Burlesque Lullaby.

And now the honest farmer pucks  
His apples up for town;  
This is the top row of his sacks,  
O O O O O O O O O O  
And this is lower down,  
O O O O O O O O O O

## The Bryant &amp; Stratton International Chain of Schools.

Many people believe that the firm of Bryant & Stratton is still in existence, and that various schools located throughout the country, which still fly the Bryant & Stratton flag, are actually under the personal management of Bryant & Stratton, whereas Mr. Stratton, of that firm, died in 1867, and Mr. Bryant's interest in commercial schools has since that date been confined to the Bryant & Stratton schools in Chicago. At the time of Mr. Stratton's death and the consequent dissolution of the

by one of the agents; and there are now over 350 Remington Standard Typewriters and Caligraphs in use. It is stated that the sales of this month will largely exceed those of any former month, both in this city and State. There are a large number of young ladies learning to use them, and as a rule they make the best writers.—*Indianapolis Journal.*

## Insect Undertakers.

Nearly every one is familiar with the burying beetle, and many have, perhaps,

beetles set to work to bury it. They pushed out the dirt from beneath the body; then the male drove the female away, and worked alone for about five hours, turning the insect around in a more convenient position, and occasionally mounting the body to tread it down. After resting for an hour it proceeded, as before, alternately excavating and pulling the bird from below, and then treading it down from above. It was buried by the end of the third day. In 50 days the four beetles had buried four frogs, three small



Flourished by A. H. Steadman, Toledo, Ohio. Photo-Engraved.

watched its operations. Noticing that dead moles were being buried on the loose ground soon disappeared. Professor Gleditsch concluded to investigate the cause. Accordingly, he placed a mole in the garden, and on the morning of the third day found it buried some inches below the surface. Though wondering why this service was performed

birds, two fishes, one mole, two grasshoppers, the entrails of a fish, and two morsels of the lungs of an ox.

Wife—"George, do the Indians always travel in this way?" Husband—"I never saw but one, and he did "

fearful sorrow would never have that God-sent valley. It is a strange thing to see these waves, not dancing along and sparkling in the sun, as other waves do, but moving with measured melancholy, and sending in the ear, as they break lazily upon the rock, soft, oily, soulful sounds. This is, no doubt, owing to the great heaviness of the water. This experiment was more







# EDUCATIONAL NOTES.

[Contributions for this Department may be addressed to R. F. KELLEY, office of the PENMAN'S ART JOURNAL, 311 E. 12th St., St. Paul, Minn.]

## Paris.

The Turkish Government has forbidden the Muslim children to attend Christian schools in Palestine.

The freshmen class at Oxford numbers 652. At Cambridge there are 912 freshmen.

A charter has been granted to Rutgers University college, empowering it to confer the usual college degrees.

Only 19 high schools of Iowa pay their principal's salary out of the public tax funds; the duty of city principal or superintendent.

Greek is no longer a compulsory subject for entrance in Winchester, Harrison, and Marlborough, three of the great English public schools.

The school census shows that there are 66,963 children of school age in Detroit, of whom only 19,000 are attending the public schools, 10,352 the sectarian schools, 30,000 not attending any, and the remainder temporarily out of school.

In the past ten years the increased enrollment in the public schools of the United States was nearly 52 per cent., while the children from 5 to 14 years of age increased but 21 per cent. In the South Central Division the increase in the number of children from 5 to 14 years of age was 51 per cent. It was also 39 per cent. while the increased enrollment was nearly 100 per cent. and the increase of expenditures was about 125 per cent.

Of the 50,000 copies of the "Encyclopedia Britannica" that have been issued 40,000 have been sold in the United States.

Oberlin College gets \$100,000 by the sale of the Maplewood property, in Pittsfield, Mass., which was generously donated to it several years ago.

Philadelphia has a large training school for colored teachers, and its head is Miss Fanny J. Collins, one of the most notable colored women in the country. She is a graduate of the Rhode Island State Normal School and Oberlin College, and has taught since 1885.

Maria Mitchell, the celebrated professor of astronomy at Vassar College, is 70 years old. She has discovered eight comets, the discovery of one of which gained her a gold medal from the King of Denmark. She has received the degree of LL.D. from three different institutions of learning.

## France.

Upon a public school building in the eastern portion of Brooklyn is seen the date of its erection, 1871. "1871" and "Paris Commune" hold staid fast" says a son of Erin, "Babel," says his companion, "it must mean, Isten Darnest, a curse."

A professor may have a chair in the faculty and yet be a standing authority in his school.—*Glen's Public Relations.*

If you have a problem that you can't work out to a drugstore. He can always give you a solution.—*Times Shipper.*

Teacher.—How do you pronounce Holography?

Boy.—I hate to speak of him.

Teacher.—It is such a monster.—*Times Shipper.*

Student.—May I ask what your occupation is, sir?

Teacher.—I am a collector (of rural).

Oh, I catch the students.—*Burlington Free Press.*

Teacher.—And when the president and his father found that his son was lost to him, what did he do?

Willie, you may answer.—*Am. Rev.*

It has been noticed that a girl who has graduated from Vassar and had \$25,000 spent on her education will, after marriage, find clothes in her wardrobe and gossip over the subject, while the husband of the same girl will have no clothes in the wardrobe just like other women.

The infant class teacher was trying to bring out the fact that David was a man of varied occupations. The question was asked, "What do you call a man who plays his bag?"

The youngster quickly answered, "An Indian."

Then a new topic was introduced.

Teacher.—If you do not study your lessons you will never climb the ladder of fame.

Had he? I don't want to.

Why not?

And how?—*Am. Rev.*

Teacher.—You may play before I get half-way up the ladder.—*Am. Rev.*

Student.—If electricity with a velocity of 60,000 miles per second requires ten seconds

Scholar interrupting.—Give it up. I'm no lightning calculator.

An Indian uprising was reported in this State a few days ago. It occurred at the Indian school at Lake, and resulted in the killing of a pupil.

"Uprising" is said to have been painful, but the duration was brief.

What game do you scholars play the new?—*Am. Rev.*

President.—Yes, Mr. Stanger, the faculty have decided that you have broken the rules, and there is no course for us but to suspend you.

Student.—How about suspending the rules?

Give an example," said Miss Longrich, "of the suspension of law by execution?"

And Johnny Westcott said nothing, but

grinned and rubbed his back with infinite passion as he gazed at Solomon's red, blossoming in gleaming grinnings over the teacher's desk.—*Burdette.*

## JUST FOR FUN.

A whiskey glass is frequently a cough-cup.

"This is a backward spring," said the young lady, as she adjusted the wires of her bustle.—*Boston Budget.*

(Gullagher) should be a mail agent, because there is so much "letter go" about him.—*New Orleans Private.*

The Russian law prohibits joking about the czar. That's why no one in Russia ever refers to him as an old Caroline.

There is only the difference of an s between woman's weakness and man's weakness: One is gossip and the other is go *sp.*—*Washington Tribune.*

There are two things a woman will always jump at—a conclusion and a mouse.

A City Hall hood-lark is the son of a wealthy Oseola County farmer. The father believes in making bay with the son shines.—*Park.*

There is some chance that a young housekeeper's first sponge cake will be light and airy as a mother's dream, but there is also some chance that a continued old maid of 65 will get married.—*Snowflake.*

A Hebrew teacher last week in Boston picked up a copy of one of Howells' novels. He began at the back end, recognized the style,

—Number 1, volume 1, of the *Business College Guide*, St. Thomas, Ontario, is our table. It is a little light eight-page paper, edited by Messrs. Phillips & Clark, proprietors of the College.

The *Southern Penman* is the name of the new journal published by L. R. Walton, of the Austin, Tex., Business College. We trust that the genial promoter of the enterprise will realize large dividends.

The *Practical Educator* from the Oseola, Iowa, Business College, is a well-printed compilation of interesting material.

From Johnson & Osborn's Buffalo Business University we have the *Business Educator*, a large 12-page paper, beautifully printed, and thoughtfully edited. Some plates of Mr. Osborn's handsome penwork are submitted.

The *Synopsis* of the Richmond, Ind., Business College, has some pretty penwork by W. H. Shrawder, the penman of the school. The paper is attractive throughout. O. E. Fulkington is at the head of the faculty.

The *Specterian News* from the Specterian College, Cleveland, Ohio, is a new paper, and an uncommonly neat and pretty one. Alfred Day is its editor.

—Bixler's vigorous youngster, the *People's*

became a law unto himself because of under standing the reasons for his processes.

—Mr. Henry Clews' book, "Twenty-eight Years in Wall Street," has been talked of for a considerable time. It has excited a great amount of curiosity, and people everywhere want to know what Mr. Clews will tell about his 28 years' experience in the great center of speculation. Curiosity can now be gratified, and we presume to say it will not be disappointed. The book is out. It consists of nearly 800 pages, elegantly printed with clear type, and Mr. Clews describes the leading features of his long experience as a financier, banker and broker in a clear and comprehensive style. He makes no attempt at fine writing, or the construction of highly polished periods. The style has, therefore, the merit of being void of abstruseness or ambiguity, though not without its inherent literary merit, brief of any of the tricks of false adornment which are sometimes used by the popular author to supply lack of matter or thought. The author discusses a variety of subjects having a practical bearing on Wall street business and financial affairs intimately and remotely connected therewith, all of public interest. One great aim of the book is to denigrate the personal honor and integrity of Wall street men, and the honesty of their methods, in opposition to a popular but superficial opinion that they are defective in these qualities. Wall street, as the great money center, is shown to have been the mighty lever of industrial development, improving the material conditions of the masses, the progress of civilization, the railroads, and thus elevating the country to an international posi-



Penwork Executed by J. A. WOOD, of the Portland, Oregon, Business College. Photo-Engraved

and became so interested that he forgot to breathe and die.—*Life.*

"Was the baby buried at all when it fell up the cistern?"

"Not the slightest; it was soft water, you know."—*Judge.*

Boss to new dry goods clerk:—"Your name, sir?"

Clark.—"Mr. Wurns."

I Boss.—"Ah go to the toilet department."

Clark.—"Yes, your grace."

He.—"I saw Miss Jones's book for Paris."

She.—"I spent several years." I noticed her dress cut rather low, but I didn't suppose you could see her back from that distance.—*Times Shipper.*

## Exchange Counter.

### Educational and Technical.

The *College Star*, Hiram, Ohio, is a very considerable teacher.

Reck's *Business College Journal*, San Francisco, is as crisp and vigorous as ever.

A. E. Parsons is giving his friends a very spicy paper in the *Normal*, Wilton Junction, Iowa.

There is a great deal of interest intelligent people in the *Pacific Business College Review*, San Francisco. It is edited by T. A. Robinson, M. A., President of the Boarding school.

The *Day Book*, from Drake's Jersey Business College, is compact, pretty and typographically excellent.

Writing Teacher, Wooster, Ohio, hears the impress of its proprietor's indubitable energy. Its new heading is a decided improvement.

The students of the Atkinson, Can., Business College, publish and edit a very creditable monthly paper called the *College Review*.

Our neighbor, the *Office*, 65 Duane street, New York, has arranged three competitions in practical accounting, and offers \$500 in prize money for the victor.

The enterprise of the directors of this valuable publication. It is fully elaborated in the December issue, which you may get by sending ten cents to the address above.

## Books.

Messrs. John C. Burckle & Co., publishers, 122-124 Wabash avenue, Chicago, favor us with a copy of the new "Standard Bookkeeping," by Ira Mayhew, of Detroit. This new book presents a well-graded, thorough course of business study, comprising a wide range of work, from the simplest manner of keeping accounts for farmers, mechanics and merchants, up to the most complicated business of joint-stock companies. The author first discusses the elements of the science. The successive steps are easy, progressive and full of instruction. The student is led to comprehend thoroughly the principles upon which the science is based. These are at once applied in solving examples for practice and in writing up sets of business transactions. The learner thus masters and enjoys his work from the beginning, advances rapidly in it, and soon

becomes a law unto himself because of understanding the reasons for his processes.

The book has nearly 800 pages, and many portions of leading note of the "Street." It is away \$3.50, and will be supplied from this office.

## What is True Learning?

"New Era" Thinks the Dead Languages Should be Rooted Out.

EDITOR OF THE JOURNAL:

True learning does not consist, as many suppose, in the acquisition of any language. The trade has nearly 800 pages, and many portions of leading note of the "Street." It is away \$3.50, and will be supplied from this office.

The Greeks were a learned people, yet spoke no language but their own. Instead of languages their schools taught science and philosophy, and it is in the things science and philosophy teach that learning consists.

Nearly all scientific learning came from the Greeks. All that was once recorded in the dead languages, that may be considered useful knowledge, is now given in the living languages—hence, dead languages are useless, and the time spent in teaching and learning them is thrown away. Their study should be abolished.

The dead languages do not create knowledge, and are no longer the best means of communicating it. Their pronunciation is unknown. Even the presidents and professors in our Universities are more ignorant of the Greek and Latin languages than the illiterate peasants of other lands.

True learning should consist in scientific practical knowledge.

NEW ERA



## Instruction in Penwork.

XII.

BY H. W. KIDDER.

The open text in this lesson is made with a double-pointed pen and rapidly, as per instructions in lesson ten. It is not necessary to close the points in the principles with the double-pointed pen, as they cannot easily be made perfect.

Close them, and draw the lines across the broad end of the strokes with a common pen. To put on the shading turn the letters bottom side from you, and commence with the heavy lines at the base. The shading on "Richard's" is done with white ink, and the position of the letters should be the same as in shading the open ones. If gold ink is used the effect will be very rich. The ornamentation around these names is done with the forearm movement, holding the pen as in writing, excepting, of course, the little touches like "s".

Two styles of figures are given, appropriate for German text or Old English. No pencil outlining should be used in any of this work. In our next lesson we will commence on more elaborate lettering.

## The Ancient Copyist.

Driven Entirely Out of Existence by Introduction of the Type-Writer.

The introduction of the type-writer has driven the ancient copyist entirely out of existence. Before modern mechanical ingenuity devised this means of overcoming the deficiencies of bad handwriting there

sides. Altogether, the copyist in a large theater had his hands full throughout the season. Independent of the theater were, also, men who had made a trade of copying plays, legal documents and manuscripts for publication. That there was quite a number of these might be inferred

altered all this. There is a type-writer's desk in every hotel office, and type-writing establishments all over town. You now have your manuscript converted into a book even before it goes to the printer's hands. Indeed, there are publishers in this city who send manuscripts to the type-

plays which are acted and the books which are sent to the press are but a drop in the huge bucket of production, consequently the prosperity of the type-writer cannot be gauged by the amount of matter actually made public. I know one woman who makes a business of copying plays alone, and who keeps from three to a half-dozen girls continually busy. She once informed me that out of some hundreds of plays which she had copied during the year she had, although she followed the dramatic papers very closely, as a matter of curiosity only discovered about a dozen that had been put on the stage. The others had been consigned to the limbo of rejection, that holds so many unfulfilled dreams.—*Alfred Trouble in Pittsburgh Bulletin.*

## How Some Big Men Write.

Historian Bancroft uses a stenographer and typewriter, but he thinks 250 words a good day's work, and James O. Blaine thought he was doing well when he accomplished 1500 words of a morning. One of the fastest writers among the public men of to-day is Admiral Porter, whose brain works like the wheel of a dynamo, throwing off sparks at every turn, and whose pencil rushes across the paper at almost telegraphic speed.

Admiral Porter wrote his history of the United States Navy in 11 months, and during this time his average was at least 75,000 words a month, or nearly 2500 words a day, including Sundays.

The book is as big as a dictionary, and contains from 700,000 to 800,000 words. During many of these days he did not write at all, and his average during his working period ran as high as 5000 words a day. Admiral Porter is fond of writing. He never uses anything now but a lead



Photo-Engraved from Pen-and-Ink Copy by H. W. Kidder, and Presented in Illustration of his Lesson on this Page. This Cut is Repeated from Last Issue, as the Lesson was Accidentally Omitted from that Issue.

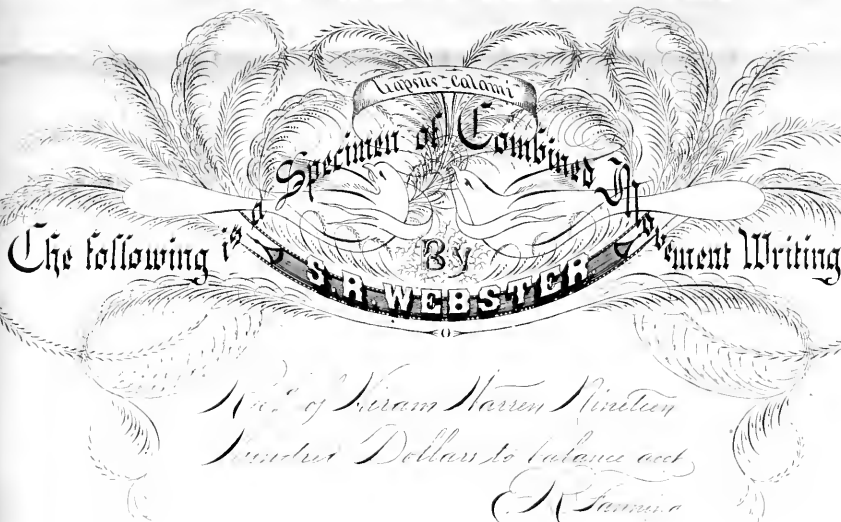


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was quite a trade driven by the scrivener. In the copying of plays especially he found constant employment. Each theater usually had a copyist attached to its staff. Sometimes he was the prompter, who thus added to his emoluments, and at others an entirely independent member of the company. When a play was accepted several clean copies had to be made of the complete work, one for the prompter's use and others for preservation in case of accident. Each part had also to be copied off for each individual player, and the directions for the carpenter and property man be-

from the fact that at one time they had a sort of an exchange in Union Square, where they used to gather daily and very often work among the beer mugs on the tables.

Indeed, beer was as essential a fluid to the professional copyist as ink. He was, as a rule, a decidedly staid and grubby person, given to chronic alcoholism, and careless in his attire as he was irregular in his habits. Most of these men had been, I fancy, actors, but if they acted no better than they wrote, I do not wonder at their change of profession. Nowadays we have

writers to be copied in order to save the expense of the innumerable corrections by the printers which would be necessitated by the bad handwriting of the author. There is a firm of young women who make a specialty of handling manuscripts of this sort, and who somehow or other contrive to extract sense, as well as dollars for themselves, out of manuscript beside which Horace Greeley's was copperplate.

In addition to books, which are printed and plays which are acted there are, as may be imagined, a good many that never see the light of public day. Indeed, the

pen, and he says he cannot think well without he has his pencil in his hand. He had a slight attack of pen paralysis once, and his hand refuses to act whenever his finger touches the steel of the pen.

He began his novel writing for amusement, and he wrote "Allan Bays" without any idea that it would be published, much less dramatized. He stands up while writing, and when he becomes interested, he works right along for hours at a time.

George Bancroft works only in the morning.

Blaine did his best work before noon, and Logan worked both morning and evening.

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NEW YORK, APRIL, 1889.

VOL. XIII—No. 4

### Penmanship in Public Schools.

BY D. W. BOFF.

It is our purpose in this our initial article simply to convey a general idea of the plan and methods pursued in presenting the above-named subject. The details of our plan will appear later, in the form of a series of illustrated lessons.

Penmanship consists of pen reproductions of concepts of script letters and their various combinations.

The prerequisites of good penmanship are, first, correct copies; second, clear con-

ception and their action controlled by that function of mind known as will-power, while reason determines the direction, speed, force and duration of muscular action, and the degree of muscular tension necessary to such reproduction.

The resemblance of reproductions to ideal forms depends upon the extent to which muscles are subjected to mind, the mental and physical condition and the adaptation of copies and material chosen. A reproduction never equals the ideal or "mental copy," for the reasons that conception precedes execution, and is invariably superior thereto.

duction is determined by the accuracy and strength of memory.

#### ATTENTION.

*Without attention instruction is not possible. Pupils must see; they must hear; they must heed.*

Objects may cross the vision unobserved; they may be viewed in a careless, superficial way, or they may be examined with thoughtful scrutiny. Sounds may vibrate upon the ear unheeded; they may be heard with indifference, or they may be listened to and comprehended.

In each of the above cases the impression

wonderful machinery, and to remove the impediments and friction which prevent freedom and ease in its action, are the chief objects to be gained, and embody the grand secret of all successful instruction in penmanship.

#### MENTAL IMPEDIMENTS.

Indefinite conceptions of form, position, movement, speed, checks or stops, conscious inability or fear of spoiling something, are unconscious restraints upon muscular action. This class of impediments are not only the most formidable obstructions, but the most difficult to apprehend and remove. Their presence and



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ceptions; third, definite knowledge of the process of construction; fourth, good material; fifth, a position which will admit of the freest possible action of the writing muscles consistent with strength, precision and bodily comfort; sixth, favorable mental and physical conditions, and, finally, thorough mental discipline and persistent, intelligent and systematic muscular training.

#### THE PROCESS OF REPRODUCTION.

*The eye observes; the ear listens; the mind conceives; the will directs; the muscles execute.*

The reproduction of script concepts necessitates certain movements of the arm, hand and fingers. These are set in motion

#### CONCEPTS.

Correct conceptions of form, and of the position and movements necessary to reproduction, must of necessity precede intelligent muscular discipline, and muscular discipline is a prerequisite to proper execution.

The accuracy of mental conceptions depends upon the degree and quality of attention, and the nature of the instruction. The quality of concepts depends upon the accuracy of copies, the models, examples and methods used in illustrating form, position and movement, and the manner and spirit in which each is presented, granting that due attention has been secured. The availability of concepts for repeated repro-

duction is correspondingly vivid or indistinct. Only conscious sight and sound convey impressions to the mind. The distinctness of these impressions is determined largely by the manner of observing and listening.

#### THE MACHINERY.

The human body is the highest type of mechanism. Infinitely perfect in all its detail, it is capable of the most powerful or the most delicate motion. It yields to the slightest propelling pressure and guiding influence; responds to the slightest demand upon its action; moves with the greatest precision, in both rapid or deliberate movements; and when properly operated is absolutely free from friction.

To regulate the force which operates this

nature are often indicated only by the expression on the pupil's face, but more frequently in the character and nature of his movements.

#### MIND THE MOTOR.

Mind is the native power—the incentive to muscular action. All voluntary action has its origin in the mind. At first this action is the result of conscious, and subsequently of unconscious, mental dictation. The latter is true when constant repetition has converted conscious mental and physical effort into unconscious habits of thought and action when motion has become automatic.

It is not sufficient that a teacher understand the measurements of letters and the



methods of construction, nor yet that he be able to execute with skill. These certainly are most essential; but, in addition to these, he must be possessed of that knowledge of *cause and effect* which will enable him to trace the cause by observing the effect. In fact, the *power of correction* consists chiefly in this knowledge. We must understand both the mental and physical capacity and capability of a pupil ere we can hope to mold his habits of thought and action.

#### CAUSE AND EFFECT.

Every result has a cause. In penmanship form coincides with the motion which produces it, hence if letters are not perfect the motion is incorrect. Both good and poor results may be traced directly to some condition of *mind, muscle or material*. The existence of hollowness or timidity, carelessness or overanxiety, indifference or sameness, uncertainty or self-confidence in the mind of the writer, a clear cut or an accurate conception of form, position, or movement, as *certainly* determines the form, nature and quality of the reproduction as that form is produced by motion, and that muscles are moved and controlled by will-power in obedience to mental direction.

If writing contains weak, irregular lines, the motion wants strength and velocity. If letters are too wide or too far apart, too much freedom has been allowed in applying lateral sweeps. If two narrow lines are crowded together, the cause is want of freedom in that direction. If results are too large, either the arm has been driven with too much force or the fingers have been used too freely. If of irregular heights, widths or slants, a corresponding irregularity will be found to exist in the productive motion.

#### INVESTIGATION.

We instruct pupils as to the physical structure and capacity of the writing machinery, also as to what impedes and what facilitates muscular action. We teach them to reason and to investigate as a means of self-correction. This is especially true of our advanced grades. By citing their own cases we convince pupils that weakness which even from a drowsy mind are sluggish, feeble and uncertain, while those which are stimulated to action by a strong will and controlled by a clear, active mind are characterized by strength, speed and precision. We tell them the injurious effects upon the nerves, of recent overexertion, of overanxiety, or the stimulating, strengthening and subjecting power of mind over nerves when will-force is exerted in that direction. We study their faces, and seek to determine their state of mind. We tell them that mental composure and a cheerful mood facilitate execution, and how relative position or direction of motion determine slant.

We instruct pupils in the selection, care and use of material. Our investigations prove to them that poor position, soft paper, sharp or worn pens, close-fitting sleeves, cuffs or braces, increased weight or pressure at arm rest or excessive muscular tension obstruct motion, render muscles less elastic, limit their action and necessitate greater physical effort. We teach them the power of position; the advantages of one position over another; the influence of position upon movement; the relation of time to motion and of motion to form. We require them to write with different rates of speed as a means of determining which is the most easily controlled. They soon discover that to increase the speed beyond a certain limit lessens their power of control and renders the result proportionately inaccurate, or that to diminish this speed will rob the movement of that quality so essential to strong, rapid and graceful penmanship.

We endeavor to impress them with the importance of cultivating habits of self-control. They must learn to be self-con-

fident, self-watchful and self-corrective. To acquire these habits is to extend the benefits of our instruction to the pupil's home and into his after-life.

#### Teaching Writing in the Public Schools.

BY J. D. M'KAY, DOMINION BUSINESS COLLEGE, KINGSTON, ONT.

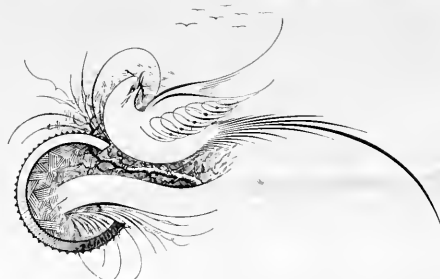
Awarded First Prize in THE JOURNAL Prize Competition, No. 2.

Writing may be properly considered both an art and a science. The science comprises what is designated as the theory

the teacher should be educated in the science of writing according to some standard system, that he may be able to demonstrate the forms of the different letters and give instruction on position and movement; yet to understand a subject does not necessarily imply the qualification to impart it to others. Again, the ability to faultlessly execute beautiful forms does not insure the ability to teach writing; neither is it necessary that the successful teacher of writing be an expert penman. At the same time he should possess a fair degree of skill in writing on paper, and especially on the blackboard, as there is nothing that will inspire a class more readily with a desire to excel than well-

special gift, acquired only by the favored few." Nothing will retard the progress of a class more than this fallacious notion. Why give it so much currency when it is no more true with regard to writing than it is of reading, arithmetic or any other subject? A good easy handwriting suitable for practical purposes cannot be acquired in the public schools by the regular copybook practice alone, but must be supplemented by the instruction of a teacher who has a correct eye and can at once discern where the pupil has failed in his practice; at the same time can clearly illustrate the faults and offer such timely suggestions for their correction as will aid and encourage the pupil in overcoming them. There is very little inspiration in cold, lifeless copybooks, and they are frequently "as much abused as used;" they admit of very little movement, and make poor substitutes for teachers. Every lesson in writing should be given with a drill on some simple movement exercises upon loose paper for five or ten minutes. The object of the drill is to educate the muscles of the arm and call into play the lateral motion of the forearm or sliding movement across the page. Position of body, arm, hand and pen should be explained and fully illustrated. To gain a uniform speed in these exercises it will be found an excellent method to count for each line in the letter or exercise. Some trouble may be experienced at first if the teacher is not careful to see that all understand the paces. To illustrate, place the copy on the blackboard and count for each movement or line you make; thus in small i count one, two, one, dot, or up, down, up, dot; for n, one, two, one, two, one. Apply the counting in a similar manner to exercises and words. Great care is necessary to see that all associate the count with the movement. Some will find the count too fast, others too slow; urge the slow ones, restrain the fast ones; thus the teacher will secure promptness, precision and uniformity throughout the class. As he begins to study and practice the blackboard should be used freely, teaching enough analysis of the letters in the copy to give a clear idea of their form and of the principles used. Train the eye to see, the mind to think and the hand to act correctly. The mind conveys the desired forms to the hand, and is then assisted by the eye and the sense of touch in directing a proper execution. This should be practically demonstrated to the class by explaining some letters on the blackboard, and after they have made a number ask them to close their eyes and continue the same exercise, using the mind's eye for the sake of comparison. Thus pupils may be led to see quite clearly the relation of eye, mind and hand. While the class is practicing in the copybooks the teacher should move about the room, correcting position and movement and offering such suggestions as he deems necessary. Encourage the pupils to think, compare, criticize and correct while they write.

Tracing is a very good method for young pupils as an auxiliary in their first efforts in writing. It relieves the mind to a certain extent of the form and makes it easier to secure proper position of body and pen; at the same time the pen is being carried over the correct forms of the letters, strengthening the proper muscles. When lead-pencils are used they should be of sufficient length to be held properly. Never allow short pencils in the class-room. If possible replace slates with paper; good results will follow. Pen and ink may be introduced in the second class. In teaching writing there are three very important elements—viz., position, movement and form. It is almost useless to refer a class to the ordinary stereotyped explanations of these essentials found in our regular copybooks, unless they are practically illustrated and explained. After the teacher has given the



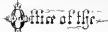
By D. H. Farley, State Normal School, Trenton, N. J. (Photo-Engraved).

of writing, while the execution is the art. It is acknowledged that art and science advance together, mutually aiding each other. Therefore it is quite obvious that the labor in acquiring a good handwriting is twofold—partly mental, partly mechanical. First, a knowledge of form and a correct conception of all its requisites.

formed letters on the board. The success of a teacher depends not only on his knowledge and enthusiasm, but on his ability to impart the one and arouse the other in his class.

He should place himself on a level with his pupils, and adapt his explanation to the capacity of the duller. Remember

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Second, well-directed practice to secure proper execution. This mind and hand act together. Intelligent effort will secure better results than mere mechanical imitation. It is of absolute importance that

the motto: "Take care of the poor writers, the good ones will take care of themselves." Always discourage the exceedingly disastrous and false idea so prevalent among our teachers that "writing is a

Twelve is a very good method for young pupils as an auxiliary in their first efforts in writing. It relieves the mind to a certain extent of the form and makes it easier to secure proper position of body and pen; at the same time the pen is being carried over the correct forms of the letters, strengthening the proper muscles. When lead-pencils are used they should be of sufficient length to be held properly. Never allow short pencils in the class-room. If possible replace slates with paper; good results will follow. Pen and ink may be introduced in the second class. In teaching writing there are three very important elements—viz., position, movement and form. It is almost useless to refer a class to the ordinary stereotyped explanations of these essentials found in our regular copybooks, unless they are practically illustrated and explained. After the teacher has given the

class a clear conception of what they are to do, he must then make it equally clear how it is to be done. Remember "theory is one thing and practice another."

## POSITION.

Correct position gives power and is considered the first essential element to secure good writing. There are only two positions suitable for public schools—"front" and "right side" positions. The teacher must use his own discretion in choosing position for the class, as a great deal depends on the light and kind of desks used. In front position the scholar should sit squarely in front and close to the desk. Lean forward without touching the desk or bending the body, the feet level on the floor, the left a little in advance of the right. The right arm should rest very lightly on the muscles just forward of the elbow, the tip of which should project

arm and combined. Finger movement consists of the extending and contracting action of the thumb and first two fingers; the nails of the third and fourth fingers should act as a sliding rest for the hand. The lateral motion of the forearm should accompany the finger movement, which should be explained by the teacher placing the child's arm on the desk in proper position, hand and forearm straight, holding the elbow in place with the left hand while he swings the arm backward and forward across the paper, as a door is swung on its hinges. The teacher will find this the most apt and accurate movement for beginners, yet he should introduce and encourage the muscular action of the arm as soon as possible.

Whole-arm movement consists of a free, unrestricted action of the whole arm from the shoulder forward, the elbow and fore-

acquire, and is adapted to perfect, easy and graceful writing.

## FORM.

This is the mental part and requires a large proportion of the teacher's time. In each lesson the exact form of the letters should be stamped upon the mental tablet of the pupils so clearly that they can be fairly executed with eyes closed. The small forms of the letters should be taught first, taking them in the order of their simplicity. The whole letter should be presented to the beginners before the elements are presented. As soon as fair knowledge is gained of a letter, it should be written singly first, then in combination, increasing and diminishing the spacing. Insist on the use of the lateral motion of the forearm in forming the connecting lines. The teacher can simplify the study of the letters very much by introducing

Show how *i* may be converted into *l* by the addition of the loop, to which add the last part of *a* to form *h*; invert the *h* and it gives *g*. Space will not admit of further illustration. Teach the class how to criticize their own work, as well as the work on the board. As a rule, all down lines should be light, straight and parallel. All up lines should be uniform curves. Turns must be short and uniform, angles sharp and equal. Observe uniformity in size, slant, spacing and in the small openings made by the angles and turns. Teach the relative width and height of the letters. Capital letters are all based upon the oval or parts of it; therefore the teacher will do well to impress the class with the importance of securing a correct conception of the common oval or egg-shaped principles.

The capitals may be divided into three groups, as follows:

Those formed from the oval fold—X, Z, Q, W, N, M, H, K, I, J, U, V and Y. 2. Those formed from the complete oval—O, C, D, E, A. 3. Those formed from a combination taken from the two ovals called the stem—P, B, R, S, L, G, T, F, and old forms of A, N, M, H and K.

The general principles of presenting the small letters may be observed in teaching the capitals. Special attention should be given to their proportions. Require the class to know the height and width of each letter and the length and width of all the ovals in the different letters. Drill the class on the true shape of the oval and insist on its being made with a continuous stroke; never allow them to stop in making a curve or oval turn. The teacher should place the letters of the different groups on the blackboard. Show the class the parts that are common and fully explain the characteristics of each letter or the part to determine it. For example, take the first group, in which the oval fold, with a very slight change, is the common part of all the letters in the group; have the class assist you in adding to the fold the characteristics of each letter—for the X two curves, for the Z the loop, for the Q a small loop and a compound curve, for the W three curved lines. Thus all the letters of a group may be built on a common part. While practicing discourage all piecemeal work; have the class aim at the complete form of the letters, as it is the only way to develop fluent writers; at the same time, every part of the letters should be perfectly understood if the best results are expected. Continuous capital letters make excellent exercises for senior class. They impart a powerful confidence, which under complete control secure perfect forms and graceful lines.

for the Y two curves, for the Z the loop, for the Q a small loop and a compound curve, for the W three curved lines. Thus all the letters of a group may be built on a common part. While practicing discourage all piecemeal work; have the class aim at the complete form of the letters, as it is the only way to develop fluent writers; at the same time, every part of the letters should be perfectly understood if the best results are expected. Continuous capital letters make excellent exercises for senior class. They impart a powerful confidence, which under complete control secure perfect forms and graceful lines.

## THE FULL ALPHABET.

The sentence "Frowzy quinks jump, vex, and blight," consisting of only 28 letters, is the shortest grammatical alphabetic composition yet known. It contains no repeated consonants or proper names, and in point of brevity I think that it cannot be surpassed. "John kindly extemporized five two bags," has held possession of the field heretofore.—*Unidentified Exchange.*

Queen Victoria's speech at Glasgow was inscribed on a piece of parchment no larger than a three-penny bit by a man over 70 years of age.



Photo-Engraved from Copy Executed by J. C. Miller, Penman-Trimmer's Business College, Chambersburg, Pa.

over the edge of the desk. The left arm should be placed on the desk at right angles to the right, as a prop to steady and support the body, thus giving the right arm and hand perfect freedom for a free and easy movement. The elbows should be kept 4 or 5 inches from the body.

## POSITION OF FINGERHOLD.

It should be held lightly between the thumb and first and second fingers, letting it cross the second finger at the root of the nail about  $\frac{1}{2}$  inch from the pen's point and the first finger opposite the knuckles. The thumb should be bent outward at the first joint, and the upper end of it placed against the holder opposite the first joint of the forefinger. The third and fourth fingers should be bent into the hollow of the hand enough to form an easy sliding rest on the tips of the nails. The wrist should be kept straight and not allowed to rest on anything. Turn the hand so that the holder will point over the right shoulder; this will bring the nibs of the pen squarely on the paper.

## MOVEMENT

Proper movement gives ease, rapidity and grace, and is the result of a correct position. It may be considered under four heads—viz., Finger, Whole-arm, Fore-

arm being raised slightly from the desk and the nails of the third and fourth fingers acting as a sliding rest. This movement should not be taught in the public school unless it is by a special teacher of writing, and then only occasionally in senior classes to develop the free action of the arm from the shoulder.

Forearm movement is the whole arm restricted by a vibratory rest on the large muscular swell of the forearm between the elbow and the wrist. It is peculiarly adapted to rapid business writing and should receive special attention. For individual explanation, stand behind the pupil, place the fingers of the right hand on the upper part of the forearm to keep it from sliding, the thumb at the tip of the elbow which projects over the edge of the desk; thrust the forearm forward with the thumb, allowing it to spring back again in place. By repeating this a number of times the pupils will understand and acquire this movement quite rapidly.

Combined movement is the united action of the forearm and finger movements and secures the most complete power over the pen. The forearm furnishes the propelling motion, and is assisted by a slight extension and contraction of the thumb and fingers in guiding the pen. This is the best and most difficult movement to

some practical analysis, showing the elements and principles common to letters and their similarity. As an illustration take the letter *i*, remove the dot and it leaves the first principle, which, if properly understood, will give the key to a large number of letters. Place it on the board and call the attention of the class to its size, shape and slant. Show that the two up lines are not parts of a circle, but of an egg-shaped oval, and that the down stroke is a slanting straight line. Explain how the short turn and sharp point or angle are made, and that the line must diverge from the very point at the top. After the form is fully explained and a clear mental image is conveyed to the pupils, let them assist in building letters. Repeat the last two lines of the *i* principle to form *u*; by a slight change of the *u*, *n* is made. Invert it, and add the last two lines of *i* to form *a*; repeat the first two lines for *u*. The *u* may be built from the *i* by arching the first curve over with a full left curve. Draw a straight line from the dot to the point of the letter to form *d*; cross it and *t* appears; add the loop below and *g* may be pointed out; and by a slight change *q* is added to the group. In order not to confuse, it is better not to group too many together.

## Shorthand Department.

All matter submitted for this department (including shorthand changes) should be sent to Mrs. L. E. Hubbard, 101 East 23d street, New York.

### Are Shorthand Schools on the Wane?

A writer in the *Photographic Mirror* draws a picture of affairs in Connecticut. It seems that less than a year ago the enterprising principal of the Hartford High School thought it would be a good thing to have a typewriter at two in his building for his girls to practice upon, and so he got a couple and set the girls at work. Now we learn that all the stenographic schools in that neighborhood have stricken their colors and surrendered. Either the shrewd Yankee girls prefer getting something for nothing, or the shrewd Yankee schoolmaster who dominates the Hartford High School has got hold of the right end of things, and by doing superior teaching has left the special shorthand schools in the lurch. The writer claims that the fact seems to take a bugaboo look at things, and wants to know if the end has come. Seriously, we think it has—that is, the end of poor teaching and pretence. If the shorthand schools of Connecticut or elsewhere cannot keep their classes filled, the cause does not lie in the fact that Mr. Hall has deceived their pupils by any magic, nor even that education is offered free; it is solely because the girls do not get what they want in one place and do, in another. Any shorthand school that remains itself to be beaten by a shorthand department in a public free school has only itself to blame, and if it cannot stand up under such competition the sooner it lies down and howls the better. All honor to the Hartford High School, and the other thing to the weak demagogues who bewail well-directed enterprise.

### Philadelphia Stenographers' Association.

Several hundred stenographers met on Friday evening, April 5, at the College of Commerce, Twelfth and Chestnut streets, Philadelphia, for the purpose of taking permanent steps for the organization of the Philadelphia Stenographers' Association by the election of the following officers: President, Francis H. Hemphrey; vice-presidents, Oliver B. Holden, J. W. R. Collins, Miss Sue Wilkins; secretary, Henry T. C. Wise; assistant secretary, Miss Adele Wilson; treasurer, Oliver B. Holden; board of directors, E. A. Hawthorne, J. W. R. Collins, J. B. Bonner, A. E. Hubbard, Mrs. L. E. Holden and John Dixon.

The new association intends to have club rooms located in the central part of the city, open every night in the week (except Sunday), where members of the association can meet for social purposes and for study. The members of the club, which the stenographers have evinced prove that such an association will find a long-felt want, and one that will be appreciated by every lover of the art. The qualifications for active membership are the ability to write 100 words a minute and read it correctly; associate members, however, will be admitted who can write 70 words a minute and read it correctly. Writers of all systems admitted.

Applications for membership may be made to the secretary, Henry T. C. Wise, Room 243, Drexel Building.

### President Harrison's Typewriter Operator.

"Miss Singer, President Harrison's typewriter," says an exchange, "the first lady ever employed at the White House in a clerical capacity, is a little white-looking maiden. She wears a little white apron and dresses in other looking cloth that make her look as demure as a

Quakeress. Her hair is brown, and she wears it piled loose on the top of her head. Her eyes are blue or gray, of the sort that you can't tell which, and large. Her face is the face of a country girl in the plump roundness of its cheeks and the clear carnation lips. Altogether, she is as pretty and demure a little typewriter girl as you will find in a day's journey. She looks 20 years old and probably looks like the sort she is. But she does not look like the sort of a girl which it would pay you to try and elicit state secrets from, for there is a firmness about the mold of her rounded chin and a quiet, self-contained look in her blue-gray eyes that convinces you as soon as you see her that 'she knows her business.'"

### Canadian Shorthand Society.

**The Use and Abuse of Diplomas Discussed and Remedies Suggested.**

THE JOURNAL is indebted to W. W. Perry, stenographer, secretary of the Canadian Shorthand Society, for the following official (condensed) report of the proceedings of the society's seventh monthly meeting.

The members of the Canadian Shorthand Society held their seventh monthly meeting for the year 1908-9 in their room, Association Hall, Toronto, on the evening of Monday, April 11. The report of the president, Mr. J. M. Denon, occupying the position of the Isaac Pitkin hall, which is to be placed in Association Hall this year in connection with our annual convention, will most probably be held on August 12 next, and who stated that the members were very taken looking toward holding another Writing Machine Speed Contest on similar terms to that which was so very successful, open to all writing machines.

Mr. Dunlop, on behalf of Isaac S. Denon, presented a copy of "Suggestions and Resolutions for Officers and Members," by Mr. Dunlop, seconded by Mr. Stansbury. That a vote of thanks of the Canadian Shorthand Society be tendered Mr. Isaac S. Denon, of Chicago, for a copy of his work "Suggestions and Resolutions for Officers and Members" of this society. Carried.

The report of the Committee on Granting of Certificates for Officers and Shorthand-Writers was adopted, as follows:

That the honor of issuing diplomas by many shorthand schools and teachers in Canada is productive of serious evils, viz.: 1. Misleading the recipients as to their abilities, and to suppose themselves fitted for positions that they are not at all qualified to perform. 2. Imposing on employers in shorthand labor, even to the extent in many cases of discharging them altogether from such positions. 3. Blocking the path of the really deserving, and making it difficult for such to obtain employment. 4. Reducing the value of shorthand service so as to make it less remunerative to the really valuable shorthand writer. 5. Other ways damaging the reputation of the shorthand profession. 6. Rendering difficult the task of the person desiring to become a shorthand writer.

For these reasons we would recommend that the Canadian Shorthand Society, as being independent of all schools in which phonography is taught, take in hand the issuing of certificates of varying grades for different rates of speed and quality of work—say, for the correct taking of the respective rates of 120, 125 and 130 words per minute and correct transcribing, and for the person desiring to have a special examination can have that examination at any rate between or above these rates.

3. We would recommend that, for the purpose of carrying out the above, an examination be held under the auspices of the society, open to all candidates on payment of a fee of \$1.00, and that the examination be of such a nature, and of such a character, that the person desiring to have a special examination can have that examination at any rate between or above these rates.

4. We would further recommend that the certificates to be granted be neatly printed on parchment or vellum, and that the seal of the society be signed by the president and the secretary.

5. We would further recommend that successful candidates on payment of \$1.00 for a certificate be, by virtue of the certificate, entitled to free admission to the annual meeting of the C. S. S. (other qualifications being also favorable for one year from the time of clearing the examination), and that the constitution of the society be so amended to meet the purpose. 6. Writers of the society desiring the examination to be entitled to certificate upon payment of the \$1.00 fee for the examination.

The carrying out of this report was given to the committee on the length in the report, with power and to their meeting, and the purpose of bringing this to a working basis. They will clear the matter up, and the purpose of holding examinations.

The Canadian Shorthand Society would also advise the members of the society, of any system or degree of peddlers, of course the society would not be interested in the peddlers and those who are of the rising class.

## Sound and Sense.

The Writer, always bright and interesting, never fails to publish something about shorthand with each number. It has kept up a lively discussion for some months upon the value shown in newspaper work. The April number has an article on this subject from Will M. Clemens, who claims that it is a positive disadvantage for a newspaper reporter to use shorthand; and the reason for this is that the shorthand man gets all of a speech or sermon, while the longhand reporter takes down the pith of it, which is what the newspaper editor wants. Why a shorthand writer cannot get the pith of the matter, but must write it all because he can, Mr. Clemens fails to state. He says: "I found by experience that in the reporting of a lecture or sermon the use of shorthand gave me only the sound of the speaker's words, while the sense was a missing quantity. In reporting lectures or sermons in longhand the sense is obtained and not the sound alone. It is much easier to condense a lecture on one reports it, taking only the fine points and best thoughts of the speaker, than it is to condense the report of shorthand notes after the lecture."

Is it logical to suppose that a shorthand writer cannot condense his report at the time of taking it?

The very fact of having a shorter method of writing ought to give him more facility in this regard, as he has more time to think and ought to be better able to sift the important from the unimportant points. A good reporter writes shorthand mechanically, as he does longhand. Then why cannot he sift and digest what he is reporting with even more care than if he must make ten times as many strokes to the word?

As to getting sound without sense, that is machine reporting. One might as well be a phonograph.

A bright girl in a shorthand school said to her teacher the other day after a test of speed in which she had not succeeded in taking all the dictation: "Mr. —, I could have taken it all if I had only known how to write the words." She was right. When one knows how to write all the words there is abundance of time to write them, even at the rate of 150 words a minute. But hesitation over one word will lose the time of writing ten words, and sometimes putting the thought on the outline drives everything else out of one's mind.

A letter recently published in one of the shorthand magazines would be amusing if it were not said. The writer complains that her employer and dictator expects her to understand the meaning of what he dictates, and to this unreasonable requirement she makes answer that she has quite enough to do to take down his words without understanding them. This is the sort of amanuensis that lowers the profession in the esteem of intelligent people. With such an estimate of the duties of an amanuensis, what can be expected but unthinking and therefore unsatisfactory work? Five dollars a week is ample compensation for such services. What the business man wants is an amanuensis who knows not only how to write but what he writes, and who after taking down a letter in shorthand can without referring to his notes give the gist of it. An amanuensis who is satisfied to write and read notes in a mechanical way, reading one word for another that has the same outline, without regard to the sense, leaving little inaccuracies of the dictator uncorrected—in short, exercising no "gumption" in transcription—is no amanuensis, but a machine, for which business men have very little use in the present and will have none at all in the future.

A shorthand reporter should be clever and intelligent. There is a story told of an uneducated reporter who is said to have rendered the well-known Latin quotation, "*Amicus Plato, anticus Socrates, sed magis veritas*," as follows: "I am your Plato, I was your Socrates, said Major Veritas." Elhan Barrett, the learned blacksmith, once closed an address with this sentiment: "Labor—thought-honored labor—may be the only earthily potentate that shall be crowned on this continent." He was surprised and disgusted to find it printed in the next morning's paper: "Labor thought-honored, may be the nail lately patented shall be crowned on this continent." Rev. Dr. Edwin H. Chapin was one of the most rapid speakers of his time, and he was a terror to the general run of reporters. Once, in a sermon, he used the following language: "Christianity has been the ordinance of freedom in all ages." The ignorant reporter readled it thus: "Christ has been the horn-blower of freedom in all ages."—*The Writer*.

How long does it take to learn shorthand, my son? Well, that depends on what you want to learn it for. If you want to be a court reporter, in which case you will have to report just exactly what the speaker says and nothing else, it will take you two or three years to learn. But if you merely want to report political speeches, in which occupation you simply look away while you make him tracks, and then go to the office and write down the speech from memory, making the speaker say whatever you think will please the managing editor and hurt the other party, about six weeks' light study, with intervals of recreation, will be a thorough university course.—*Burdette*.

A simple knowledge of shorthand and typewriting at the present time is almost worthless. The stenographer, to be successful, must now be able to take from dictation a good rate of speed, transcribe, spell and punctuate correctly, and above all use grammatical language. The shorthand writers who possess all of these requirements will surely succeed, while the drones and those who lack the requirements must give place to them.—*G. I. Tibbitts*.

It is not the gentle winds and the summer sea which prove a craft's seaworthiness. The lowering clouds, the heaving billows, the roaring gale, the raging storm, the breakers, the rocks, often tell a sad tale of shipwreck. So in the experience of the stenographer, that general ability which comprises a thousand traits, such as ready wit, penetrating grasp, good sense, well-balanced mind, coolness, keen hearing, thoughtfulness, adaptability to circumstances, common sense, etc., is often of greater importance than merely high speed.—*G. H. Warren Stipp*.

In order to write fast you must first of all have the ability to think fast. You must think all around the speaker's words and meaning. As to your phonography, you must think fast and decide instantly and permanently. If you are not a fast thinker you must become one, or else remain a slow writer. Keep cool, think rapidly and decide promptly.—*Munson News*.

When the *of* tick was adopted, proximity for *of* was abandoned; therefore, proximity is used only for *con*, *rom* and *enon*, according to Munson. There is always a slight hesitation in writing words with less than the ordinary space between them, and it is a question whether it would not be well to use the dot the preface above mentioned and discard proximity altogether.

CONTRACTIONS, WITH DERIVATIONS (Continued).

5

his	January
history	jr. (junior)
home	jurisprudence
<b>I</b>	<b>Kingdom</b>
immediate	knew
importance	knowledge
inartificially	
indignity	Language
indispensable	large
infer	legislature
influence	length
inscribe	long (adj.)
insurance	
intelligence	<b>Malignant</b>
intelligent	manufactory
interrogatory	manufacture
is	manufacturer

7

pecuniary	principal
people	privilege
performance	probability
perpendicular	probably
perpendicularity	proportion
phonographer	public
phonographic	
phonography	<b>Qualify</b>
plaintiff	
plenipotentary	quarter
popularity	question
possible	
practicable	<b>Recollect</b>
practical	recollection
practice	recoverable
preliminary	reference
prerogative	regular
preservation	regularity

6

Massachusetts	now
member	number
memoranda	
memorandum	<b>O</b>
misdeemeanor	object
mistake	object
Mr (mister)	objection
mistook	observation
movement	oh
	opinion
Neglect	opportunity
never	owe
nevertheless	
new	<b>Parliament</b>
New York	part
next	particular
notwithstanding	peculiar
November	popularity

8

religion	satisfactory
remark	Savior
remember	September
	several
remembrance	shall
represent	should
representation	signify
republican	
repugnant	similar
responsibility	similarity
responsible	singular
resurrection	somewhat
Rev. (reverend)	southern
revolutionary	speak
Roman Catholic	special
	spoke
<b>S</b> an Francisco	subject
satisfaction	subjection

## Practical Teachers and Penmen.

C. M. Robinson

The gentleman whose portrait is shown on this page is the proprietor and active head of the Union Business College, La Fayette, Ind. In this occupation he has been engaged for six years, and the quality of his labors is attested by an attendance at this time of more than 200 pupils, representing half a dozen States. During the same period Mr. Robinson has been also actively engaged in teaching writing in the public schools of La Fayette, and his efforts have been rewarded with a marked degree of success.

Mr. Robinson is a young man, thrifty, pushing, discriminating. He is a good, strong penman and possesses qualifications of a high order as a teacher. Personally he is genial and a man of many friends. The community with which he is identified is proud of him, and very justly so.

## Handwriting of Authors.

According to a well-known literary authority, Joaquin Miller is one of the few who write so it is impossible to read the manuscript. Swinburne is another. There is a manuscript poem of his that it is impossible to read entirely. Some verses will read along quite fluently, but others are illegible. He probably writes with a quill pen, and a bad one at that. His letters have no shading, and he is not particular about dotting his i's or crossing his t's.

Walt Whitman writes a very characteristic hand—big, badly-formed letters; careless, but very distinct. He also uses a quill. A letter of Tinskin's looks as though he might have written it with the point of a pin, but it is very easy to read. The words stand a good distance apart, occasionally joined by the crossing of a t. "You're in haste, Kate Field," written in a square, bold hand, is very characteristic and easily recognized under any circumstances. One could hardly form a proper idea of Julia Ward Howe from her handwriting. It looks as though the pen barely touched the paper, and bears the marks of haste. It is not hard to decipher, however, except the Howe in the signature, that might as well be anything else.

Now comes the worst writing imaginable. It is a page of manuscript in one of Mrs. Oliphant's stories. If she had written it with the point of a hair, the strokes of her pen could not be any finer. When this manuscript was first received in New York some six years ago the printers refused to set it up. They declared that they could not read it. George MacDonald writes a large, manly hand, with bold, black strokes and unimpeachable signature. Robert Buchanan writes an easily read, affectively literary hand, as though he were trying to be unintelligible, but did not like to be altogether so. He puts little curly-cues on his letters that are rather boyish. William Winter, of the New York Tribune, writes the most remarkable hand of all. The letters look like forked lightning. His directions on an envelope are very plain, and you begin the letter swimmingly, but, before you know it, you are brought to a stand-still. His penmanship, for all this, is pretty as well as unique, and there is something quite poetic about it. Journalists are more apt to write badly than authors, for they write under pressure. They should write better than any one else, or at least more distinctly, for the reason that there is no time to revise their proofs. Horace Greeley and ex-Governor Bross have long had the pain of writing the most unreadable "copy" that printers ever had to handle. There is a specimen of Governor Bross' writing in almost every printing office in the country, preserved as a curiosity.

## An English Printer's View of Bad Writing.

"News Printer," writing to the *City Press*, makes the following remarks upon the above subject: "The art of writing (if it can be so called) is, I regret to say, studied by very few bad clerks, and, not

to his earnings whether he has 'copy' with which he can go straight along, or manuscript which is written in such a style as to cause him, every few minutes, to stop work, and endeavor to make out the crabbed hieroglyphics of the so-called 'writing.' Nor must the innocent reader of your note, or of these lines, imagine

too much of your space, but I would mention one or two cases bearing on this subject. An author, who had written a book and had it printed refused to pay for the numerous corrections with which he was charged; and on the case going into court, the judge decided that the writing was so bad and illegible as to justify the printer in charging for the consequent corrections. Another instance is that of the penmanship of a celebrated writer a few years ago. The compositors could not read the writing, and the author arriving on the premises while the unrivelling of the puzzle was proceeding, the manuscript was submitted to him, but he was totally unable to read his own handwriting! In conclusion, I but a week or two ago received a letter from an M. P., and if I had not known who it was from, it would have been impossible to have understood the signature! Nevertheless, a ray of light pierces the gloom in the existence and growing use of the typewriters."—*London (Eng.) Effective Liberator*.

## Ink Fresh from the Plant.

Write Your Will With "Chancé" and the Writing at Least Will Stand.

There is a plant which grows in New Granada which, if it could be only grown in sufficient quantities, would not only be of incalculable value in a monetary sense, but an aid toward lightening the labors of the ink manufacturer. It is commonly known as the ink plant, and the juice is used without any preparation. According to the traditions of the country, its properties seem to have been discovered during the Spanish administration. A number of written documents destined for the mother country were embarked in a vessel and transmitted around the Cape. The voyage proved to be an unusually tempestuous one, and as a consequence, the documents became saturated with salt water. Those written with the ink of chemistry became utterly illegible, while those written with "chancé," as the name of the juice of the plant was known, remained undamaged.

As a result of this discovery, a decree was issued that all Government communications should in the future be written with the vegetable juice. The ink is of a reddish color when freshly written, becoming perfectly black, within a few hours, and it has the recommendation of not corroding steel pens as readily as ordinary ink.

THE OPINION OF AN ENGBOSSE.—"Your Compendium has been of inestimable value to me in making my designs." This is the verdict of Charles H. Blacklee, engraving penman, New Haven, Conn. Hundreds of the leading ornamental penmen of the country have said the same thing in one way or another. The fact is no pen artist can hope to get along without it. The price of the Compendium is \$5. We give it as a free special premium for a club of ten subscribers (each with regular premium). We are now making a special offer of the Ames Compendium and the new Spencerian Compendium (price \$7.50) for only \$8.

## Microscopic Penmanship.

A card of the size of a postal card was recently sent to THE JOURNAL care by William A. Shaw, of Philadelphia, stenographer to ex-Attorney-General Wayne MacVeigh. Mr. Shaw claims that one surface of the card contained 5962 words, comprising St. Martin's Gospel from the first word to the word "him" in the 27th verse of the ninth chapter. The writing is so minute and close together that the card presents to the casual glance an unbroken black surface. As for the number of words, 5962, we haven't counted them, but it seems to us there were might as well be a million, for nobody on earth can ever hope to read them with any implement short of a Lick telescope, it certainly doesn't matter.

## Conundrum Contest.

The New York Evening World has been stirring up the punsters with a conundrum contest for a prize. Here are some of the offerings of the jolly jokers:

Why do the reanimations of married couples resemble the sound of waves on the shore?  
Because they are marmonns of the tied.  
Why is a teacher like a bookbinder?  
Because she polishes the greatest standing.  
Why was Samson like a Turk?  
Because he was a Muslem man.  
Why was Noah the greatest financier (and ever lived)?  
Because he floated a limited liability company when all the rest of the world was in liquidation.  
What public singer draws the best?  
The mosquito.



C. M. Robinson, Proprietor of the Union Business College, La Fayette, Ind.

withstanding the immense amount of writing that is done for the *Press*, and the large number of persons whose vocation consists of putting their (and other people's) thoughts and utterances to paper, the unfortunate compositors and "Press

that eminent men, or men clever in various branches of learning, are any better than other people. Indeed, to us poor 'slaves of the press,' the rule seems to be that the more clever and talented a man is, say, as a writer, doctor, lawyer, theologian, politician, &c., the worse and

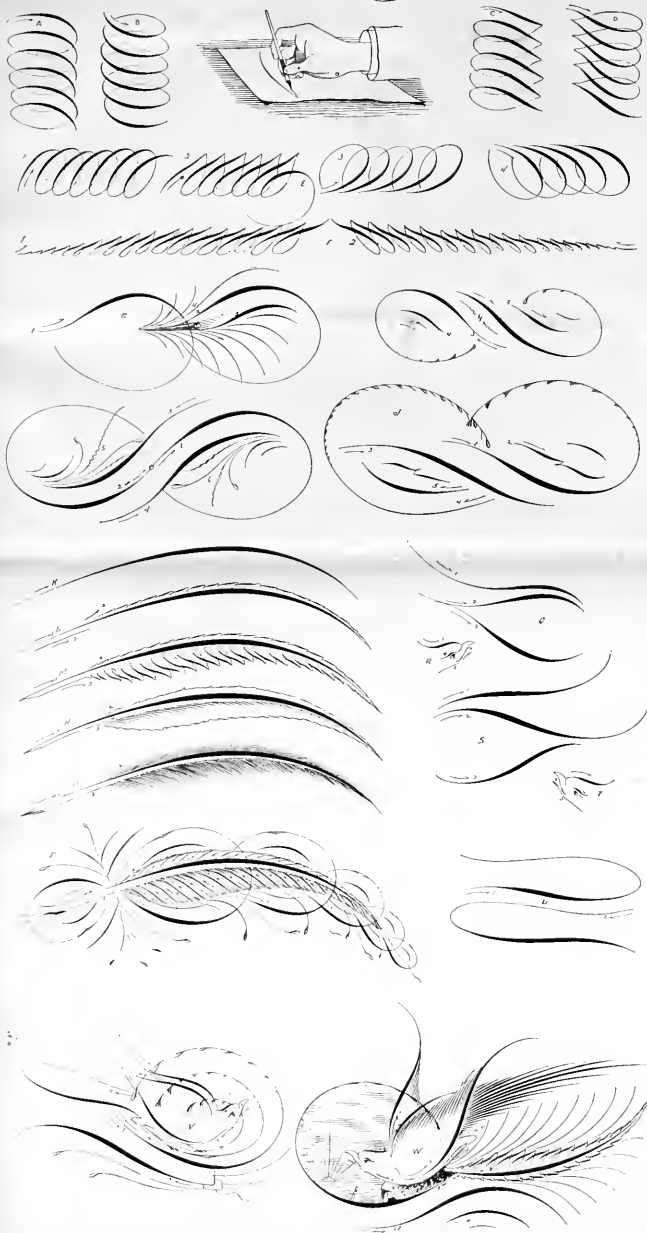
La Fayette Ind. Mar. 21. 1889.  
C. M. Robinson  
Dear Sir,  
Enclosed please find  
list of subscribers to the  
Penman's Art Journal and Mon-  
ey order to pay for same.  
My students are much pleased  
with the Journal.  
Very truly yours,  
C. M. Robinson.

Photo-Engraved from Letter Received from C. M. Robinson.

readers can give overwhelming evidence as to the illegibility of handwriting. Now, sir, this is a great loss to the compositor. It makes a serious difference

more illegible is his handwriting. It seems as though they studied everything but this. Why some writers it really seems being educated up to the point of reading their writing. I hope I am not taking up

# Lesson in Flourishing by C. P. Zaner.



## Flourishing.

BY C. P. ZANER.

Flourishing, like fiction, appeals strongly to one's imagination, and like poetry, to one's sense of harmony. Like the former it is fascinating, and like the latter inspiring.

Knowledge and skill combine more closely in this than any other art. Without the former the latter can be employed only in aping others; without skill knowledge is as a candle under a bushel.

The three essentials in flourishing are grace, harmony and artistic beauty. The first is that which rounds the curves; the second arranges the curves in one harmonious whole, and the last adds the shade and polish to that which grace and harmony have so pleasingly arranged. Grace is produced by skillful motions; harmony by study and artistic beauty by taste.

If you have a good knowledge of art and can write skillfully you will have little or no difficulty in learning to flourish—in fact, you will find the road to the "palace of flourishing" pleasant and easy. But without this knowledge and skill you will find it a very tedious and difficult art, with but little recompense in the end other than a few recommendations stating that "while your work is very graceful it is not natural," or "while your flourishing is very beautiful your writing is poor."

And were I to advise any one on this subject I would say, be proficient in writing, learn engraving, practice drawing, study portraiture, and, lastly, add the graces of flourishing. The latter serves as a capstone, but it won't do for a foundation.

To achieve success we need the practical elements of art; to appreciate it we need the beautiful. Flourishing is ornamental rather than practical. It consists of a series of strokes made rapidly and gracefully. A stroke made slowly is not flourishing—it is drawing; yet it may be in the form of flourishing.

The fascinating and inspiring qualities of this art lie in the skillfully made and gracefully curved strokes. To watch the pen of an artist at flourishing move gracefully off, and with a few strokes make with almost magic rapidity some form in idealist's domain seems almost miraculous, but it is not; it is the product of skill.

For those who desire to learn flourishing I have arranged herewith copies for practice, beginning with the simplest exercises and ending with a design. All strokes representing freehand rapid work were made as represented, and should be practiced in the same manner.

Hold the pen (as illustrated) between the thumb and second finger, both of which should be well curved, the former at the point marked x, so as to allow the end of each to come squarely against the holder on opposite sides close to the pen. The holder should rest against the first finger, which should be held well out from the rest, and the little finger should serve as a sliding rest for the hand for ordinary work, but for large bold strokes it will be necessary to allow the hand to rest on the pisiform bone marked o, in order to prevent the finger coming in contact with freshly-made shaded strokes.

Make all shaded strokes from the body at an angle of sixty degrees. Make all strokes freely and firmly, and the shaded ones with more force and positiveness than the light ones. See that both teeth of the pen press upon the paper evenly, so as to make a smooth shade and a strong line, and prevent the flipping of ink on the light strokes. Do not get discouraged if you fail to execute the designs as well as the copies, but persevere. Patience, study and practice will produce the desired results.

Take one design at a time and work faithfully at it until you secure a harmonious effect. Study simplicity, harmony and design. Be earnest, be progressive, be original. Make but few strokes, and make them freely, firmly and harmoniously.

# PENMAN'S ART JOURNAL

D. T. AMES, Editor and Proprietor.  
36 Broadway Ave., Fulton St., New York

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W. H. Haysman, of the Brandtford Business College, Brandtford, Ontario, is THE JOURNAL'S accredited agent in that city and vicinity.

New York, April, 1889.

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## BULLETIN BOARD.

### The Flourishing Contests.

A number of well-known penmen have signified their intention of competing in THE JOURNAL'S second great flourishing contest, as announced last month. Others who intend to enter will oblige by notifying us. The prizes offered are as follows:

\$25 for best flourish.

\$10 for second best.

AMES' COMPENDIUM for third best.

A penman may submit as many specimens as he likes, but can only take one prize. Conditions of contest same as in First. For next year's first flourishing contest, and prizes to be awarded by vote of THE JOURNAL'S readers.

### Some of Next Month's Attractions.

Professor Hoff's writing lesson (illustrated).

Teaching Writing in the Public Schools (second prize article, a spirited contribution, by F. J. Toland (illustrated).

Kiddie's instruction in pen lettering (illustrated).

Two large plates of engraving (one by new process).

Page lesson in flourishing (illustrated by two beautiful designs, by Fielding Schofield).

Ornamental specimen by A. E. Devlin. General illustrations by THE JOURNAL'S staff and others.

## EDITORIAL COMMENT.

THE INTENTION TO DO Mr. Hoff's series of lessons in writing, printed on another page of this issue, gives promise of something out of the common in writing-lessons and something very valuable to students and teachers of writing. The en-

gravings to illustrate the series (many of which we have in hand) are fully up to the text. They will be used freely, and this series of lessons, if the editor's 30 years' experience in this line counts for anything, will make a very decided impression.

WOULD IT NOT be well in arranging the date of the next meeting of the Business Educators' Association to make it either just before or just after the meeting of the National Educational Association? The latter will be in session at Nashville, Tenn., from July 16th to 20th, inclusive. The Business Educators are to meet in Cleveland, Ohio, at a time to be fixed by the Executive Committee, of which Mr. E. R. Felton is chairman. The two cities are not far apart, and it is more than likely that many teachers would be glad of the opportunity of attending both conventions. The matter is respectfully brought to the attention of the Executive Committee of the Business Educators' Association.

A NUMBER OF PAPERS were received for competition in our Prize Class, No. 2, "Teaching Writing in the Public



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Schools." No two of the competitors designated the same judge, so that in that respect there was no choice. The labor of reading and judging so many papers was quite formidable, causing us some embarrassment at first. Finally we communicated with each of the competitors to know if Mr. B. F. Kelley, of THE JOURNAL staff, would be accepted as judge. The choice was approved by all the competitors, and he was therefore selected. Mr. Kelley has had years of experience in just the kind of work he was called to pass upon—teaching writing in the public schools—and no better judge could have been chosen. Most of the papers submitted were type-written. Mr. Kelley was not aware of the authorship of any of the papers submitted for competition, nor will he know the name of the prize-winners until he reads them in THE JOURNAL.

## Shall We Have an Ornamental Prize Contest?

TREASURY DEPARTMENT,  
WASHINGTON, D. C.,  
March 25, 1889.

MY DEAR MR. AMES:  
In relation to the prize contest suggested in your last issue, I would like to contribute whatever sum may be devised upon an entrance fee, and to submit a pen drawing for such contest.

Will you advise me on the subject?  
Yours very truly,  
J. W. SWANK.

The above relates to an ornamental penwork contest suggested by F. G. Steele, Cambridge, Ohio, as outlined in a note

from him printed in the March issue of THE JOURNAL. Mr. Steele's letter was as follows:

EDITOR OF THE JOURNAL:

Allow me to make the suggestion that the readers of THE JOURNAL "chip in" and help make up a handsome purse to be divided into, say, three prizes for the best design and work suitable for a large specimen piece. This, I think, would bring out the best workers in the profession in larger numbers than heretofore. I would like to see a first prize of at least \$50, and am willing to start it with \$5. It is worth something to design and execute a really good, large piece, and prizes suitably large fall heavily on one man—even an editor.

Respectfully,  
F. G. STEELE.  
Cambridge, Ohio.

The size of the entrance fee would, of course, be governed by the number of competitors and the aggregate of prizes. With \$50 as a first prize, \$15 would do for the second and \$5 for the third. This gives a total of \$70, to raise which would require 14 contributors at \$5 each. This we may regard as a minimum number, as a larger entrance fee would be practically prohibitory. Of course THE JOURNAL is ready to do its full part in contributing to



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the purse. The cost of engraving a page specimen alone is nearly \$20, and the cost of engraving three or four, possibly half a dozen, such specimens is a very considerable item.

As the matter now stands, we will say that there is \$10 subscribed toward a necessary purse of \$70. If any other readers of THE JOURNAL with a penchant for the ornamental in pen art feel inclined to enter into such a competition we shall be pleased to hear from them.

## Special Writing Teachers.

Several friends have, during the past month, forwarded to us supplementary lists of special writing teachers in the public schools. Any further additions will be greatly appreciated by the editor.

Besides the cities employing such writing teachers, given in the March number of THE JOURNAL, by Mr. Thomas Powers, Watertown, N. Y., we have the following to register:

	Salary per annum.
Chillicothe, Ohio	\$1,000
Washington C. H., Ohio	400
Hillsboro, Ohio	500
Kenton, Ohio	500
Augusta, Ga.	500
Saratoga, N. Y.	500
Decorah, Iowa	500
Boston, Mass. (High School)	500
Grand Haven, Mich.	1,000
Ithaca, N. Y.	1,000
Utumwa, Ia.	(about) 1,200

For these additions and for other pertinent information the editor has to



New Use for the Y-Square (Being a Gentle Doctored Hint to the Wives of Artist Penmen, for Which we are Indebted to "The Bookkeeper.")

thank J. A. Crawford, teacher of penmanship in the Hillsboro, Ohio, College; J. L. Burritt, A. M., Bayonne, N. J.; G. H. Chopin, Jacksonville, Fla.; and J. L. Stewart, Muscatine, Iowa.

Now, cannot some of the other readers of THE JOURNAL further extend the list? We should like also to know the names of



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the special writing mistresses when that is practicable.

EDITOR OF THE JOURNAL: In the list of towns employing special teachers of penmanship you have omitted Grand Haven, Mich. I would be interested in knowing the proportion of women to men as special teachers. How many in the list are required to teach bookkeeping with the penmanship? How many teach both drawing and penmanship? To Muskegon, Grand Haven and Grand Rapids the special teachers are women, and in the first two teach bookkeeping also. The teachers of singing and drawing in Muskegon are both feminine.

## The Puzzling Signature.



The only correct solution of the intricate signature printed in the March number of THE JOURNAL is from J. H. Buchte-Kircher, Princeton, Ind., who writes that he has "over seen the signature." The name is Silas P. Yount.

A number of subscribers made guesses more or less inaccurate. E. Bowers, manager of the Union Publishing Company, West Bowersville, Ga., thought it might be Silas P. Sound or Silas P. Jourd. To E. M. Criss, 3521 Wallace street, Chicago, the hieroglyphics looked like they might be meant for Silas P. Yount. E. C. Frizzell, New York, read the address Silas Hord, while Charles Watson, 1111 Greenwood avenue, Baltimore, Md., figured it out into Silas Horner.





## EDUCATIONAL NOTES.

(Contributions for this department may be sent to the Editor, Editor of THE PENMAN'S ART JOURNAL. Brief educational items solicited.)

## Facts.

It is said that there are whole counties in Kentucky in which not a single school exists. York City will spend over \$100,000 this year in teaching German in its public schools. Connecticut has a student in college to every 5000 people. This is said to be the best in the Union.

A tramp entered a Maine school, spelled double-deckery, and then proceeded spelling all the hard words in the dictionary.

Fifty thousand dollars have been left as an endowment to establish a professorship of physical culture at Amherst.

The whole country spends annually about \$115,000,000 for educational purposes. Of this the South, comprising one-third of the school population, receives but \$11,000,000, or one-tenth of the fund. It would require an expenditure of \$30,000,000 in the South to give them the same school advantages as enjoyed by the North.

In 1896 only 3725 pupils, or 40 per cent, of the whole number of pupils, in the high schools of Ontario studied commercial subjects, such as bookkeeping. In 1898 this subject was taken by 12,105, or 80 per cent, of the whole attendance.

A daily educational journal, probably the first and only one in the world, is published in Germany. It is called the *German Teachers Journal*. A portion of its space is devoted to literature and political and general news.

Massachusetts spends annually \$508 per capita to schools. California spends \$5.50; Illinois, \$3.00; Ohio, \$2.75; Connecticut, \$2.67; Indiana, \$2.35; New York, \$2.49; Wisconsin, \$2.33; Michigan, \$2.26, and North Carolina, 44 cents.

John Walters, teacher in Jackson Township, Ohio, asked a boy in the advanced grammar class to explain the relations of the participles, and when he could not do it Mr. Walters drew a shoe laces from his sleeve and struck the boy two blows. Mr. Walters is not teaching now.—*School Bulletin*.

## Fables.

A. B. does not stand for Bachelor of Athletics.

The latest out—The boy who is "kept after school."

Why is the figure 9 like a peacock? Because it is nothing without its tail.

132 is the freezing point. What is the squeaking point? Two in the shade.

Normal-school teacher: "Why were only Noah and his family saved in the ark?" "Small boat." Cause Noah was good and didn't get red-nosed." The rest wanted the earth, and he didn't.

Cambridge, England, has established a college of eurythmy for women. Any woman of average height and average brain to enter law to cure one of 15 weeks.—*Detroit Free Press*.

Write to bankrupted bank cashier, dear, who do all the defaulting bank cashiers from the far West go to Canada?

Write to Helen E. Thurgood, Professor of Geography—Beware, my dear, though there are few legitimate there, they have more latitude.

Teacher—O. Noy, Bobby, how much do six and four make?

Bobby eagerly—"Eleven, sir."

Teacher—"Now guess again."

Bobby doubtfully—"Twelve—nine—thirteen."

Teacher—"How about ten?"

Bobby tentatively—"O, you can't find me that way. Five and five make ten."—*Ketchikan*.

Will Ramsey, Jr., Rochester, N. Y., says: THE JOURNAL, the following, for which he personally vouches:

Assistant Professor to Student—"What is the supreme law of the United States?"

Student—"The Bible and its amendments."

Using before the school, he pointed to his list of blue ribbon and said: "Now, can any of your children give me a reason why I am not a drinker?"

"No, Willie."

Teacher—"There was no reply for a moment, then a childish little voice in the rear of the room piped out:

"'Cause this is a Prohibition town."

Mrs. Hopful, "Is my boy improving any?"

Professor of Penmanship: "He is getting worse. His writing is now so bad no living soul can read it."

"How lovely! The darling! He'll be a great author some day."

A father shared affliction happened to a Minnesota couple who were single-fishing. The young man's right ear and the lady's left ear were frosted, while the other two were not cold at all. Why all four ears were not frosted was a problem which has been submitted to the highest class in physiology.—*Helton Herald*.

Schoolmaster's Wife—"If my sister comes to-morrow with her children, and remains with us for a few days, we shall not only lose our pen-knives, and we have neither eggs nor butter in the house. Indeed, but patience! I have an idea."

Money teacher—"Children to-morrow I will tell you the beautiful story of Columbus who discovered America, so each of you will have a good story to tell to school. If you don't like to happen to have any of the money, a little better will do."—*Esperance*.

"No, Willie."

Teacher—"You may tell me why Noah went into the ark."

"No, Willie."

"Why, Willie, you ought to be able to guess that."

"Remember, there was a great flood coming."

"How now?"

"Well, you was was it?"

"Somebody had borrowed his umbrella."

## JUST FOR FUN.

The candle wick is up to snuff.

Misunderstandings—Girls' feet.—*Dawsonville Breeze*.

A teacher's shoes shut up when at work and so should the learner.

Husband—"It is strange how the smallest specimens of men get the best wives." Wife—"Oh, you flatterer!"

The worst form of "writer's cramp" is being cramped for funds.—*Boston Courier*.

No old maid should prosper. No old maid get married until she was 590 years old, and even then she was sorry she hadn't waited a century or two longer.

He of Boston—"I presume, Miss Chicago, you have heard of Hogg?"

Miss C—"Well, I should say I had. Father and his friends never talk of anything but hogg, hog, log, hog, all the time."—*Yonkers Blade*.

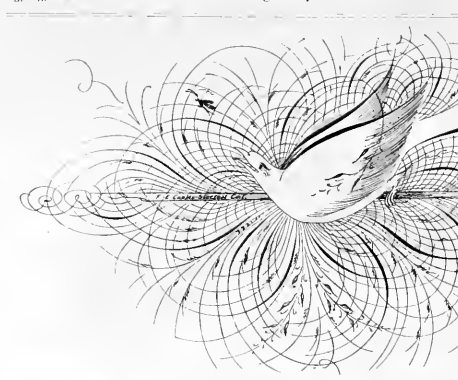
## Instruction in Penwork.

## XIV.

BY H. W. KILBE.

Outline first with pencil, then with ink, leaving openings at points where foliage is to appear in front. Next make the foliage and then shade the body of letters. The foliage stroke is very simple and is illustrated at the left of A. It should be made with a pen that gives a thick, strong line moving in any direction, as a fine line will give a weak effect every time. A pure forearm movement is to be used, and the strokes should be short and nearly in directions indicated.

Work only for effect. Do not try to bring out any leaf in detail.



Flourished by Frank E. Cook, of the Stockton, Cal., Business College (Photo-Engraved).

A lady's magazine tells "How to Stain Floors." A cheaper way is to take up the carpets and give the lady a bottle of ink to play with.—*Norristown Herald*.

At a bugging-bug for the benefit of a church along the upper Hudson a few evenings since, a man, well blundered, hugged his wife for several minutes without knowing whom he was hugging. When he did find out he wanted his boots back.—*Philadelphia Record*.

Horace Greeley told this story of himself. Soon after he went to learn the printing business he went to see a preacher's daughter. The next time he attended meeting he was considerably astonished at hearing the minister announce as his text: "My daughter is grievously tormented with a devil."

She had been hanging round the library for some time, but seemed dumb about going up to the desk and unmaking known her wants.

Work rapidly, holding the pen firmly to the paper, and don't forget that old motto, "Try, try again." If at first your foliage looks somewhat flat. The shading on the body of the letters should be made with a coarse pen, or a 303 which has been used until it is unfit for fine writing. No fine lines should appear in it. Make every stroke strong and put the lines, which should be made in short sections, close together at the right and bottom of letters, and if they touch each other in some places the effect will not be injurious. The short cross-strokes are put on last. Following the Z will be noticed a clump of foliage for the learner to practice upon. In writing, regularity is a point to be secured, but in

I SHALL REQUIRE ANOTHER TEACHER in September next. Must be experienced, a good disciplinarian, able to teach Penmanship, Book-keeping, Correspondence and the English Branches. Permanent employment to one able to satisfy. Moderate salary for first. Address, with full particulars,

A. F. ARMISTROSG, Portland, Oregon, 145.

**POSITION WANTED** with some good Commercial School, by a Teacher of Penmanship and Commercial Branches now employed in an Eastern Business College. Satisfactory reasons given for desiring a change, also, the most unequivocal references as to character and ability. Address

Care PENMAN'S ART JOURNAL, 35 Broadway, N. Y.

**WANTED**—An No. 1 Teacher of Penmanship in a Business College. Applicant should write a sample hand and be able to teach the English Branches. Permanent position is a good one and worthy the attention of "worth" address

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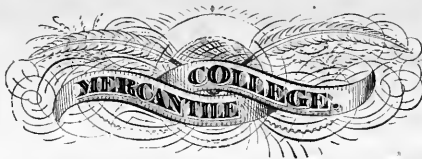




CO., Publishers, Box 384, Augusta, Maine



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No. 2.



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BUSINESS  
Education.

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No. 11.

JOHN  
Education  
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No. 12.

TO  
Learn Write

No. 13.

TO  
Learn Write.

No. 14.

TO  
Learn Write.

No. 15.

Writing

No. 16.

Writing

No. 17.



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Business College.

No. 4.

Com'l College.

No. 5.

MORTISED  
Business College.

No. 6.

Commercial  
College.

No. 7.

The Best.

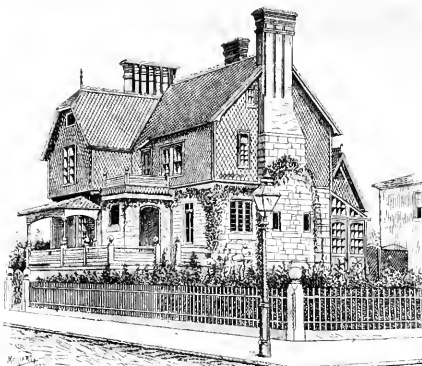
No. 8.

TO  
The Best.

No. 9.



Style C. Portrait to Order for \$8.



All Sorts of Building Cuts Made to Order at from \$5 up, According to Size, Finish, and Elaborateness of Design. The above Elaborate Cut Represents the \$10 Size and Style.



No. 18.

The prices given under the portrait cuts shown on this page include cost of drawing and engraving—in fact, every cost—of the various sizes and styles indicated. Where cuts are to be sent by mail, twenty-five cents each must be added for postage. Electrocs cost fifty cents each. The work and prices speak for themselves. The numerous cuts represent a few of the hundreds of cuts we have in stock, suitable for business college circulars and newspaper advertising. Specify cuts by number when writing for prices. Handbills of other cuts for sale, illustrating every branch of plain and ornamental penmanship. Write and tell us what you want; we can supply it, or we can make you any cut you wish to order, either from your originals or ours. Signatures hand engraved in the most beautiful style (white on black or black on white) for \$2 upward. Every manner of photo-engraving done at reasonable prices. Our work guaranteed to be the best quality; took at the leastful work printed in every issue of THE PENMAN, and compare it with the work of Cheap-John establishments. Address

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The book contains 8,500 words that are in general use, and which are more commonly mis-spelled; nearly all the words are defined, and the correct pronunciation is given of all words regarding which there could possibly be question. It also contains rules for the use of capital letters, and a list of abbreviations.

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Cloth, 100 pages, 6½ x 10 inches.

Retail, 75 cts. Wholesale, 50 cts. Introduction, 25 cts.

This work is designed to impart a knowledge of the more important features of English grammar, with the best possible expenditure of time by the pupil; and to afford such facts regarding the arrangement and construction of business letters as will enable the pupil to conduct commercial correspondence in a creditable manner. It is handsomely bound and contains a large number of elegant script cuts.

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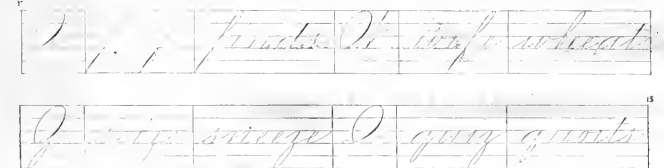
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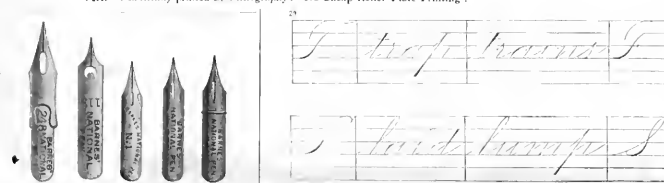
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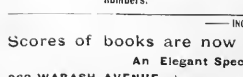
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## AND

VOLUME XIII—No. 57

NOTE.—The charts shown in this lesson are about half again larger than standard writing. The originals were too large to admit of further reduction. They illustrate quite as well however, Prof. Holt's meaning and use.

A New Scheme for Business College Men, Nils Inkwell, Inventor.



**THE BOGTOWN Business College.** Institute of Short-hand, Type-writing, Correspondence and School of Transcontinental Languages and Literature has

long been known for its business enterprise and enthusiasm manifested in gathering in from the highways, hedges and cranberry swamps of Buck County and Pungo Crossroads the unsophisticated boys and girls.

A JOURNAL reporter who recently visited Bogtown to examine the methods of advertising was greeted by a very young man wearing a Robert Elsmere collar and a bland smile, but without phrasing in the extreme (distance). It was Prof. Nils Inkwell, principal, proprietor, president, secretary, treasurer and founder of the Bogtown Business College, Institute of Short-hand, Type-writing, Correspondence, School of Transcontinental Languages and Literature and International Pen Art Hall, Wellwahoo, Ohio. Sché!

"I called," said the reporter, "to get an insight into the methods of advertising employed by this college, for the readers of THE JOURNAL."

"It is contrary to the cast-iron rules of the institution to give any pointers to any one, JOURNAL reporters not excepted. I have him awake nights for ten years trying to devise a scheme that would bear me on its broad shoulders to an achievement that would make the world marvel and stand agape, and now that I have accomplished my object I am the last one to give it away. It is a secret that shall be an heirloom, and when I die my little son, Prince Inkwell, will inherit it along with my vast wealth."

At this juncture a man with one suspender slung over his shoulder, a quantity of dried cherry tomatoes in his hair and a purpose in view, tripped heavily into the office in a pair of cowhide boots and blue overalls.

"Be you the principal of this 'ere college?"

"I enjoy that distinction," replied the affable Professor.

"I got a boy," continued the farmer, "that wants to go to business col—"

"Ting-a-ling, ting-a-ling, ting, ting!"

"Hello! Yes, this is the Bogtown Business College. What do you want?"

A book-keeper? Sorry, but we just sent out the last young man we had who was qualified. The demand goes way ahead of the supply. Call next week and we may help you then. Good bye."

"You want to send your son to college, do you? Well the sooner—"

"Ting-a-ling, ting-a-ling, ting, ting!"

"Hello! hello! Yes, this is the Bogtown Business College; who are you?"

Oh! Mr. Brown, cashier of the Bogtown Seventeenth National Bank. Type-writer? No. I am afraid we have no one in school at present who could—well, let me see—why, yes, we can send you a young man to-morrow. Will that do? Good bye, Mr. Brown."

"As I have been saying," continued Professor Inkwell, "the sooner you send your son here the sooner he will be ready for a job!"

"Ting-a-ling, ting-a-ling, ting, ting!"

"Hello! hello! Bogtown Bucket Shop? No, we can't send you a book-keeper like the two we sent you yesterday. Glad you like them and are going to raise their salaries to \$450 per month. Come in on Saturday and see what we can do. Good bye."

"We have a great many calls from Bogtown business men, for book-keepers, stenographers, type-writers, clerks, cashiers,



# LESSON IN HAND.

As this lesson is intended to be miscellaneous rather than elementary or serial, I will give only a few introductory hints previous to a regular study of the designs before us.

The positions usually taught for holding the pen are all good, but my favorite one is to throw all the fingers back of the holder and to leave the third and fourth out free, instead of curling them under the palm; the side of the hand near the wrist or side of little finger acting as sliding-rest. In any instance, keep the wrist well bent back, as if trying to make back of hand touch the cuff or coat-sleeve. Ad-just paper with left hand to suit stroke, and as often as occasion requires change position of arm, but never of hand or pen, except occasionally when making delicate parts like an eye or putting in filigree work. Keep the arm as light and the elbow as finish as possible. With a firm hold upon the pen, throw on each stroke with a decided, swift motion, and it is often well to make several unobtrusive strokes previous to the real pen-strokes.

At first practice upon hair line and lightly-shaded exercises, to acquire freedom and regularity of movement, as well as delivery of touch and accuracy of form. Making too long, hard, or heavy shades is a common fault; it not only retards the motion, but like too much shading, spoils the pleasing effect. Pupils, in their love to see and feel, as it were, the ink flow from the pen, and in their admiration of some master hand throwing off deep and heavy strokes, and their desire to imitate him, often mistake the flow of ink for real skill, and neglect just the practice which would give what they most covet. Persevere in the practice mentioned, cultivate a light, elastic touch and movement, know just what you are to do, then, confidently and fearlessly, strike out, and you will soon develop the light, forcible stroke so fascinating. Again, students are too apt to evade something new or pretty, rather than to what is most helpful; too eager to attempt a whole before they can make a part. It is a great mistake to leave the elements half mastered for something more to the fancy. Remember, a raver makes little headway, and that your success depends largely upon how well you master the fundamental principles. To produce the difficult, you must first learn to handle the simple. Having done this to at least a fair degree, you are ready to take a new step, the study of form, and to weave the elements into varied shapes. At first copy simple yet correct designs from acknowledged masters. Meantime practice sketching leaves, twigs, flowers, etc., which later you may combine to advantage with your flourishing, and thus plant the seeds of originality and designing. This takes us to the

The specimens herewith presented are original in design, executed for the first time, at a single attempt and very quickly. However much time and thought may be given to the designing of an off-hand piece, its execution requires comparatively little time. To do a thing off-hand means to do it quickly, and when there is a great expenditure of time, be assured that much of the work is not off-hand but slowly and laboriously drawn.

The upper design containing the pheasant-like bird and lettered hand furnishes an illustration of what is usually termed "pure flourishing." Aside from the lettering it requires no sketching or penciling, and is designed to serve as a copy for practice in reproduction without directions.

The piece on next page, our main study, also represents a pure off-hand design, though it consists not merely in a labyrinth of lines, but employs in combination a sufficient amount of off-hand sketching to give beauty and variety of design. Such speed and freedom should be encouraged and given all pupils of an advanced grade or to those capable of utilizing it, and for such is this lesson intended.

The first step toward reproducing any given piece is to all intricate, consisting of more than one thought or subject, is to take it apart, or in other words, to analyze it. Examining the design before us, we find it contains a bird, twigs, buds, blossoms, leaves, grasses, streamer and filling lines, and that its whole is in a diamond-like outline. We next notice that the bird's foot marks about the center of the piece, so that the whole bird should be thrown off hand and at once completed just above the center point of your board or paper. You will find no marked difference between this bird and any you may have made, aside from the short tail and long tail, which liken it to the woodcock or snipe family. As our subject does not admit of entrance into special details upon bird making, I would suggest a careful observance of proportion, naturalness and beauty of form. See that all parts correspond so as to present at least no marked deformity. Adhere to nature in all possible particulars. Many errors are made in this respect because of failure to conceive correct idea of each stroke or to represent nature most clearly; also, of failure to master the stroke so as to give correct expression to it. For instance, as the main strength of a wing lies in its forward part, the wing strokes can be made more natural as well as effective by means of short strokes brought forward as much as possible. After this, a study of form, remembering the most beautiful is the most natural. Exercise care in making a shapely, well-rendered head, placing it

in a proper position relative to the body, in forming a tail that is natural and distinct, in giving life-like expression to the bill, but guard against so much precision as robs the whole of a natural poise and grace. Bear in mind that no amount of shading, no collection of smooth lines, can make a beautiful picture, bird or otherwise, when the outline is defective. Beauty of form or beauty of line with reference to form is first in importance.

The bird completed, the next step is to locate the buds and blossoms, the twigs, leaves and a few of the main grasses, noting their direction and distance from the bird, and to indicate them by sketching their outlines in part and faintly with pencil. Then sketch them in full with ink and finish with open and sealed shading. The more off-hand you can make them the better will be the effect. The shaded or outer strokes of the grasses should be thrown on off-hand and the lighter or inner ones penciled more carefully to match without changing position of pen. The streamer was an after-thought.

It may first be lightly indicated and then inked or thrown in incidentally like the one you see. Now, the main features of the sign are all represented and only the filling lines left to be thrown in to taste and with respect to the contour of the entire picture. First sketch the diamond outline, then flourish within its border to your best knowledge, adding any finishing touches or strokes that may have been omitted. Never mistake confusion for beauty; let there be some orderly arrangement of each line. Skill consists not necessarily in the number of strokes put in a subject, but rather in what is represented by those strokes or how much can be represented with a few strokes. Not a little depends upon the design and the manner it is to serve. If the thought is to express nature more particularly, an open design is better; if to express art or pure ornament, more filling may be employed, and to secure a contrast much filigree may be profitable. As a rule, however, it is better to err in the way of simplicity than in over-abundance of lines.

## DESIGNING.

When you have succeeded in skillfully imitating this design or have rendered it more perfectly, the next step is to see how you can vary it. Here is a new design. By this I mean some new combination of what is already given or a removal or addition of parts, according to some new thought. If the thought is fancy may dictate. For instance, the outline might be changed to the form of a circle, an ellipse or a square by supplying appropriate strokes. The grasses and leaves might be made more regular. Another style of bird may be substituted or the same made more elaborate, reversed or otherwise changed in position, the grasses and streamer omitted and flourishes supplied; a scroll and quill take the place of twigs and leaves and the flowers, etc.

The very first takes us to designing is a creditable and important one, since creation is far ahead of imitation. One of the best helps I know of in this direction is to make good use of your eyes. Learn to see as well as look. Many strain their eyes looking who never sketch. Suggestions abound on every leaf, which, with thought and care, may be wrought into many a novel and beautiful design.

FIELDING SCHORFIELD.

dr., and although we have over 1000 students in daily attendance, we can't graduate them fast enough to keep up with the de—"

*Ting-a-ling, ting-a-ling, ling, ling!*  
"Hello! hello!! The Bogtown Wagon Factory? Yes, we can send you a bright young man in two or three months. His father is here now making arrangements

### Balked by a Perpendicular Signature.

It is not often that Henry N. Willey, the polite clerk at the Grand Pacific, is nonplussed by any egg or trick perpetrated by the would-be funny guests that quarter themselves at this popular hotel, but one evening last week he was compelled to own up beaten. A serious-look-

ing always watches a man registering, and has accustomed himself to reading letters upside down, so that when he catches the first few letters of a man's name, he guesses at the rest, and when the guest has finished writing and looks up, Mr. Willey at once calls him by his name, though he appears to be looking at anything else but the book. In this way it makes no differ-

and say, might I ask your name?" "Oh, excuse me," said the stranger, "I neglected to finish my signature," and, taking up a pen, made a horizontal dash at about the middle and in between the first three pairs of uprights, when the signature read, "H. H. Hill." Mr. Willey owned that for once he was beaten.—*Chicago Tribune.*

### Uncle Sam's Strong-Box.

**A Glimpse into the Mammoth Treasury Vault at the National Capital.**

The \$100,000,000 vault in Washington is the largest construction of its kind in the world. As it now appears it looks like a modern improvement on the old acquisition in Spain, Italy and Austria.

Descending into depths of the massive foundations of the Treasury, about 30 feet below the surface of the public thoroughfares outside, and crossing a dingy, dimly-lighted, bare apartment, a great square of steel, standing partly open in a steel casement, suggests the entrance to the new vault.

The door, about 8 feet high and 6 feet wide, is 6 inches thick, and weighs 5000 pounds, or 2½ net tons.

To move it on its tracks into its steel casing requires the desperate exertion of five men. A mechanical device is now being constructed to lessen the demand for this amount of muscle in handling the ponderous portal. A lock, 1 foot in diameter, resembling the highly-polished bottom of a dishpan, and operated through a combination of the most delicate mechanical appliances by means of a key throws the powerful bolts into the slots in the frame, and a time-lock holds them there against anything short of blowing up the building by the roots, until the hour fixed for the morning rounds of the official custodian of the vaults.

Passing through the jaws of this monster of human contrivance against burglarious attempts, the chill, damp air and inky darkness suggest the strength and isolation of this vast treasure-box. It is 85 feet long, 50 feet wide and 12 feet high, surrounded by massive walls of masonry and brick 5 feet thick. In the dim light of a couple of the weird lattice-work of interlacing steel which forms the 10 cells, each 10 x 20 feet, may be vaguely seen. Around the lower cage leads a narrow corridor, where the custodian of the vault may make his rounds of inspection. Upon a transverse central corridor the cells open. Each door is fitted with an ingenious device for fastening, which will not catch until the door is entirely shut and the key removed.

Each of these cells will hold \$5,500,000, or 200 tons of silver dollars, or a grand total of 2500 net tons, equal to 100,000,000 silver dollars. If the corridors were used for storage this aggregate could be increased to \$128,000,000. Some practical idea of the extent of this treasure may be formed when it is realized that to transport it would require at least 1800 wagons

### Silk Threads in Bank Notes.

The paper on which bank notes are printed is called "distinctive paper," being used exclusively by the government for the printing of bonds and current notes. The mills where it is manufactured are at Glen Falls, Chester County, Pa. An agent of the Treasury Department receives the paper direct from the looms of the manufacturer, and every precaution is observed in order to prevent any loss. Short scraps of red silk are mixed with the liquid pulp in an engine. The finished material is conducted to a wire cloth without passing through any screens, which might entangle the "silk" threads. An arrangement above the wire cloth scatters a shower of fine scraps of blue silk thread, which fall upon the paper while it is being formed. The side on which the blue silk is deposited is used for the back of the notes, and the threads are so deeply imbedded as to remain permanently fixed. Each sheet is registered in some way as it is made.—*Rhodes's Sunday Herald.*



By Fielding Schofield (Photo-Engraving). See Lesson on Preceding Page.

for him to go to school. I will place your application for a book-keeper on file. Good-bye."

At this point of the interview the farmer pulls out his well-worn wallet and pays \$50 for a scholarship, promising to send his boy in on the morrow. While Professor Lukwell is showing him to the door the devoted reporter peeps behind the office desk—and there behold the secret. An electric battery connected with the telephone and operated by a "button" under the Professor's foot.

ing individual, one who, it would seem, did not even know the nature of a joke, came in with satchel and umbrella, and taking the pen the ever-ready Willey always hands with a bow and a smile that twists his blonde mien into acrobatic contortions, he made nine perpendicular dashes on the register. "It may be said right here that Mr. Willey has the reputation of knowing everybody, but it is only his cunning that has earned it for him.

ence if a man comes there for the first time in his life, Mr. Willey will surprise him by putting out his hand and calling the proper name. On the occasion in question Mr. Willey was done up; he had never seen the man before and he could not make anything out of the straight lines. With his pet flourish he swung the register around and said: "What price room do you want, Mr. —, Mr. —? By the way, what do those lines mean—

## Shorthand Department.

All matter intended for this department (including shorthand exercises) should be sent to Mrs. L. H. Pickard, 101 East 23d street, New York.

### The Morality of It.

The "law of supply and demand" is a beautiful law in theory and a pretty effective one in practice. It is, nevertheless, an unjust law in some of its aspects, and often makes its injurious felt to the collocation if not to the moral regeneration of those who enforce it unwisely. As a general proposition we will say that to employ a mature person at a rate of wages known to be below the cost of plain living is a moral wrong that must rest upon the one who perpetrates it. Upon the principle that "something is better than nothing," and with the prospect of future advancement, it may be well sometimes to accept a mere pittance, and the employer in such case may be acting quite within the bounds of good business policy and fairness; but to reduce the employment market to the plane of traffic in commodities without taking the higher consideration into account is a species of wrong which it becomes not only teachers and philosophers, but those who purchase and those who sell service, to contend against and repudiate.

At the present rate of "turning out" stenographers from the shorthand schools it may be inferred that the market will soon be supplied, and when there is an oversupply the natural result must be looked for—either a reduction in wages or the highest degree of excellence in the product, to the exclusion of the incompetent. The latter alternative seems the most reasonable as well as the most desirable.

And, after all, there will remain a fair share of shoddy employers—those who look to quantity rather than quality, and to whom a dollar a week saved in wages will more than offset double the value in real service. The world will never be without dealers in chronons and flashback jewelry, and we may just as well settle our minds to the fact that a fair proportion of those who employ people to work will get them at the "bottom price," and run the risk of moral consequences.

It behooves those who are aiming to supply the public with good stenographers not to play into the hands of a set of sharp and unprincipled employers who rejoice in a possible gain in the clerk market, on the ground that it will enable them to keep down prices. There is nothing more common in the daily experience of shorthand schools than to receive requests from so-called business houses to have one or two stenographers apply for position. Usually such requests come merely that the putative employer has a stenographer who desires and deserves an advance in salary, and he wishes to be able to say to him (or her) that he can get the work done at less wages. This is the *argumentum ad hominem* that settles the business. The old stenographer is kept at present salary, and the incompetent applicants have unconsciously helped to promote a sneaky trick.

It is not always easy to guard against this class of abnormalities, but it is a necessity of being duped twice by the same individual. In the absence of a rogue's gallery to pillory these offenders, a little shrewd vigilance on the part of those who have services to offer seem to be called for.

Mr. Grove A. Gruman, of Minneapolis, furnishes for this number some photographic script which does him credit, both in selection of matter and in mechanical execution. A key is given therein.

### The Type-writer.

Among all the mechanical inventions for which the age is noted—and in the production of which our Americans lead the world, as admitted by everybody except a few stubborn foreigners—none, perhaps, has more rapidly come into general use and popularity than the type-writer. The pen-written business letter has become the exception. The wise author has his matter carefully copied on a machine before he sends it to the publisher. The foolish author still clings to that scraggy style of penmanship closely resembling the tracks of a penumbra which is supposed to go hand in hand with genius; but he chides our rejections and bitterness. A young and unknown author who writes any but the best of hands improves his chances of acceptance 50 per cent. by submitting his burning words neatly written on a type-writer.

Used in correspondence the type-writer has its slight drawbacks. Sometimes it is almost too plain. Those of us—and we are of the same legion—who have never mastered all of the orthography and varieties of the English language had a trick when we wrote a beautiful word of writing in poorly—of making the "a" which we had a lurking suspicion ought, perhaps, to be an "e" so that it would pass muster very well as either; and sometimes we slipped a quiet, unobtrusive dot over it, so that if need be—were coming to worst—it might slip in as an "i." This eased our consciences; there it was—if our correspondent called it wrong it was his own fault—*hail soft qui, &c.* With the type-writer nothing of this kind is possible. As we can not control the wind to the storm, so we can not control the pen. It is a small such error at the door of the young lady who, unfortunately, so far is obliged to bear the same name as the machine she operates.

But the type-writer has its limitations. It was only a few months ago that a Boston young man was promptly rejected when he proposed to a young lady with a type-written letter. It served him right. The telephone is the very limit in these things. It was a New York young man who ringed up the object of his affections with the telephone, and he hated—and a youth from Philadelphia—was trying to entertain her in the parlor, proposed, was accepted and ten minutes later sent a direct messenger boy around with the ring. This was enterprise, and the lady recognized it. The Boston man's offer was simply rashness; he might as well have given his lawyer power of attorney and sent him to ask the "low, slow question." The type-writer will, perhaps, do in everything save in the office and affairs of love.

To come expert with the type-writer in original composition requires much thought, is an given to understand, somewhat difficult. After all, we do find if good poetry can be written on the machine. But this does not hinder the poet from copying his poem on the type-writer, and the *Tribune* takes it upon itself to speak for the great army of editors and ask him to do so. Shakespeare could not have written "A Midsummer Night's Dream" on a modern type-writer; the jingling of the bell at the end of each line would have disturbed him; he would have lost it long before the word seven and returned to the goose quill, though it must be admitted that he needed a type-writer about as badly as any one. Judging from his autograph, it would seem that he must have lingered pretty well toward the foot of the writing class at the Stratford-upon-Avon school. We suspect that it was a good thing for Shakespeare that he never tried to get his living by running a college of penmanship. Talents differ widely; Shakespeare wrote "Hamlet," yet his signature might frighten a timid person coming upon it suddenly. There are pro-

fessors of writing here in New York who can make beautiful penmanship birds and scrolls and capital "W's" and "H's" with feathers on their legs, still they cannot rhyme a couplet.

The type-writer is constantly growing in favor, as it deserves. The time is coming when it will almost or quite as much supersede the steel pen as has the good gray goose quill. —*The Tribune.*

### The Philadelphia Stenographers' Association.

This association was organized April 5, 1887, for the purpose of securing, it is composed of practical stenographers. Any stenographer who has used shorthand for practical purposes for six consecutive months or is able to write 75 words a minute and read it correctly is eligible to membership.

The association intends to have club-rooms located in the central part of the city, open every evening in the week, where members of the association can meet for social purposes or for study.

Rooms are to be provided for dictation, where the reading will be graduated to suit the needs of members.

An employment bureau is to be established, through which positions will be obtained for members, the system being to have eligible positions to the unemployed, and in case there are none, to the ones receiving the lowest salary. The rooms will be supplied with all the latest and type-written machines. From time to time debates, mock trials and addresses by eminent members of the profession will take place at the rooms. These not only afford eligible positions for *redemption* taking, but are also interesting and instructive.

The business affairs of the association are conducted by an executive committee, whose official acts are subject to the approval of the association. Elections are held annually, and all members, male or female, are eligible for office. No one who is not a member receives any salary, nor is there any charge for obtaining positions.

The initiation fee is two dollars and monthly dues fifty cents.

### AT H. AGAIN.

We have it now in the form of a duplex writing-machine, that rolls off 192 words a minute, just like falling off a log, with a possible 250 in the near distance. It is called "The Denius," and is manufactured by Miss Clarke, of Des Moines, Iowa. The operator is very modest, and claims all the honor for the machine. The inventor is the girl. There are lots of smart girls in the "boundless West."

### The Girl Who Will Get Lett.

If business men who need stenographers are to have their pick—and they most surely are—then of two applicants, one of whom can spell correct words, and the other can spell correct words in English, and the other cannot the one will be taken and the other left. If one can write a good business letter in construct, and the other cannot, the one will be taken and the other left. If one is not a good penman, and the other is, the one will be taken and the other left. If one is not a good penman, and the other is, the one will be taken and the other left. If one is not a good penman, and the other is, the one will be taken and the other left.

Mr. J. H. Williams succeeds Forest and Cook as proprietor of the University School of Shorthand, and publisher of the *Standard Stenographic Magazine* at Des Moines, Iowa.

We have reported the shorthand portion of our June list, and he wants, for 1887, which was missing from a number of sets sold, containing Mrs. Pickard's lessons. Purchasers of these sets who did not receive their full complement of sets, may have the missing numbers supplied by dropping us a postal. For special shorthand premium announcements see page 72.

### Key to Mr. Gruman's Script.

WORK BETTER THAN DENIUS. In the established order of things work and progress go together. Advancement is often of slow growth by reason of safety. But Denius is not a safety, yet under the most unfavorable conditions systematic energy will force its way.

The man who is content is easily obstructed. By its increasing bow, how-

ever, it gathers momentum sufficient to sweep away barriers and in a large volume flow onward to the sea.

In like manner work, whether of brain or muscle, continuous and well-directed, will triumph over obstacles and march forward to success.

Toilers are permanent builders; they lay a good foundation. The trained eye discerns the better class of work than the trained hand molds and chisels into statues of surpassing loveliness. Art is something more than genius or inspiration; it is created from their best type are the result of long years of preliminary study and toil. The old masters, whose paintings are the wonder and study of modern art, have their own fame and glory not so much by their creative genius as through the patient labor and devotion bestowed upon their art. They not only studied well the anatomy of the human form, but nature also in all her moods, and as a result they threw upon the canvas faces and forms of almost divine beauty, clothed in colorings as natural as glowed in earth or sky. Genius is a gift to be appreciated and prized; but like an outburst of fire left without discipline or training, it becomes wild and erratic. Genius uncultured is like a meteor flaming for a moment in the sky and then suddenly and hopelessly vanishes from our view. Genius, if it is to be of use, is like the sun traveling in the greatness of its strength, shining more and more unto the perfect day. It is a gift to be appreciated and prized; but like an outburst of fire left without discipline or training, it becomes wild and erratic. Genius uncultured is like a meteor flaming for a moment in the sky and then suddenly and hopelessly vanishes from our view. Genius, if it is to be of use, is like the sun traveling in the greatness of its strength, shining more and more unto the perfect day.

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CONTRACTIONS WITH DERIVATIVES.

1

suggestion / ..... together —  
 superficial-ly ..... transubstantiation /  
 surprise ..... truth .....  
 swear .....  
 swift ..... Understood .....  
 swore ..... United States .....  
 sympathy ..... usually .....  
 system ..... Was .....  
 Thank-ed ..... wealthy .....  
 that ..... well .....  
 the ..... were .....  
 their ..... what .....  
 them ..... when .....  
 there ..... where .....  
 thing ..... which .....  
 think ..... who-m .....  
 time ..... will .....

2

with ..... Year .....  
 without ..... yet .....  
 world ..... young .....  
 worth ..... your .....  
 would ..... youth .....  
Words written out of Position.  
 CONTRACTIONS.  
 Advantage ..... him .....  
 altogether ..... truth .....  
 for ..... what .....  
 gentleman ..... where ..... which .....  
 WRITTEN IN FULL  
 Another ..... myself .....  
 any ..... other .....  
 do ..... over .....  
 found ..... own .....  
 go ..... send .....  
 he ..... held ..... there .....

3

The Eucalyptus.  
 The Eucalyptus is a tree of the myrtle family, native of Australia. It is a very useful tree, and is now planted in many parts of the world. The leaves of the tree are used for medicinal purposes, and the wood is used for building. The tree is very hardy, and can grow in many different climates. It is a very beautiful tree, and is often planted in parks and gardens. The tree is also very useful for timber, and is one of the most important trees in the world.

4

Work better than Genius.  
 Work better than Genius. The man who works hard and steadily will always succeed. He will not be discouraged by difficulties, and he will not give up when things seem impossible. He will keep on working until he has reached his goal. He will not be satisfied with half-hearted efforts, and he will not be content with small successes. He will strive for excellence, and he will not be satisfied until he has done his best. He will be a man of action, and he will not be a dreamer. He will be a man who is always ready to take on a new challenge, and he will be a man who is always looking for ways to improve himself. He will be a man who is always working, and he will be a man who is always achieving.

## Teaching Writing in the Public Schools.

BY F. J. TOLAND, CANTON, ILL.

*Awarded Second Prize in THE JOURNAL'S Prize Competition, No. 2.*

How to teach writing, especially in public schools, is a problem of more than ordinary interest. Copybooks, "keys," charts, compendiums and mechanical aids have been thoroughly tested, and the best result thus far obtained has been a slow, mechanical imitation of the copy, devoid of character, unfit for business purposes and degenerating into an illegible scrawl whenever pupils are forced beyond the snail's pace at which it was acquired. And this will continue to be the universal and inevitable result until finger movement, tracing, drawing and minute and senseless analysis are abolished from our public schools.

"Writing for business should be constructed in the plainest manner possible; it should be written with a free, rapid movement, be of medium size, with but little shade and no flourishes." This description of practical writing is accepted as correct by all experienced teachers of writing, but before writing possessing these essentials can be secured intelligent physical training must supersede the laborious and futile methods now employed. The majority of poor writers are not so because they are ignorant of form, but because of their inability to control the muscles and in writing. This being the case, the teacher who advocates or permits movement to be sacrificed for form, or who fails to make control of the muscles used in writing the prime object of the writing lesson, is negligent of his duty and guilty of a gross and inexcusable injustice to his pupils. To tell teachers what they should do is of but little value unless accompanied by instruction adapted to their requirements, and of such character that they understand and can apply it. I will therefore endeavor to give such instruction as will enable them to avoid or correct the common errors in writing, and try to so simplify the work that they can teach writing successfully and with ease to themselves and pupils. An investigation of this subject will convince any one that the failure to teach writing in the public schools is not because of the teachers' ignorance of form, position, movement or penholding, but because of their inability to discover the cause of errors, or, having discovered the cause, furnish a practical method of correction. I will therefore depart from the time-honored custom of minutely describing penholding and position and advancing learned and scientific arguments in favor of a certain movement, and endeavor to aid the teacher by explaining the cause of the most common mistakes made by pupils, and giving methods by which they can be avoided or corrected.

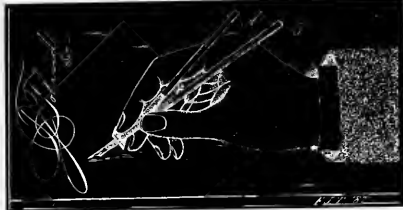
## POSITION.

When the desk is too high pupils will, in trying to assume a correct position, elevate their right and drop the left shoulder. The hand will rest upon its side instead of the third and fourth fingers, head will be turned sidewise and brought too close to paper; pupil will sit upon edge of seat, and grasp desk or rest with left hand. Result, finger movement, inability to slide hand to the right, crowding letters together, failure to write words of medium length without frequently lifting pen, or raising letters, "crowding," cramping and pain in back of hand and wrist, as shown by pupil paining and rubbing hand and wrist. Correct by giving pupil suitable seat, or by raising seat with books or box.

Where desk is too low pupils will bend legs so as to bring them under the seat and rest upon toes. By doing this the body is thrown forward against the desk, arm spread out and supporting the body. Result, pupil easily fatigued, slow, heavy

writing, arm lifted and position changed almost every time a word is written. Correct by changing seat, or raise desk with books, as it is a physical impossibility for pupils to assume and maintain correct position where desk is not proper height.

PENHOLDING.



The accompanying illustration shows both regular and allowable positions. Rolling the hand too far to the right is the most common fault. Where this is not caused by the desk being too high, or ignorance of correct manner of holding the pen, it is simply a matter of habit or carelessness. Correct by drilling upon oval exercises, slanting back or to left of vertical, without

securing the sliding strokes. Pupils should be instructed to notice the position of the hand closely while using the stick, then remove the stick and try and retain position. A few trials will give the desired position, and an occasional word of warning will be sufficient to confirm even the most careless. Should the pupil experi-

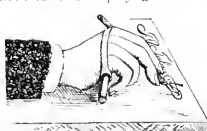
ence difficulty in keeping the stick in position, a string, strip of cloth or strap, passed over the hand, as is illustrated, will obviate that difficulty. Cramping the fingers, squeezing or pinching the holder, is caused by using short pieces of chalk at the blackboard and date and lead pencils are weak and undeveloped; or by using tin or nickel-plated holders, which are too smooth to hold in position without an

*Wichita, April 11, 1899.*  
This is a sample of everyday writing such as the business world demands of opening notes and young women who, such employment as clerks or bookkeepers. The kind that Business Colleges must give their pupils at the time they leave the College walls in order to be successful. It contains the only necessary elements viz. legibility, rapidity and can be taught in the quickest and easiest manner.  
Respectfully,  
E. W. Robins

Business Letter by E. H. Robins, Northwestern Business College, Wichita, Kan.

(Photo-Engraved)

changing position of body or paper. This will cause the pupil to place the elbow further to the right, and by so doing turn the hand to correct position. Should this fail, have pupils procure a round stick about the size of their index finger, and sufficiently long to project about 12 inches to the right and left of the hand, to be held as in the accompanying illustration.



This will prevent the hand from rolling, keep the wrist free from desk and assist in

exercises. Elevating the elbow will cause the pen to catch, and the arm tires much sooner. Where the elbow, shoulder or wrist is stiff or not working freely, the pupil can work neither rapidly nor gracefully, and the work has a stiff, constrained appearance.

Pupils should understand that movement must be rapid from the start, and that motion must follow as well as precise execution. Starting or finishing without a preceding or following motion gives the writing a rough, irregular and unfinished appearance.

With pupils under 12 years of age but little should be said about movement, as they are very apt to misunderstand the instruction, and by devoting too much time to large exercises, neglect the small letters.

They should, however, be drilled daily upon the slide drills until they can write across the page without extending or contracting the fingers. Then, in connection with regular work, drill upon small loop letters, making them proper size, then double the size, and finally increase to three times the proper size. By following this method it will be but a short time before pupils having sufficient development of muscles of the arm will be using the correct movement in all simple letters.

## MISTAKES IN FORM AND SPACING.

In oval exercises pupils will frequently make oval narrow at base and broad at top; this is caused by making down strokes with finger movement; making ovals wide at base and narrow at top is caused by using fingers in up strokes. Correct by drilling with arm free from desk.

Irregular spacing and height are caused by bunching the fingers underneath the band, using finger movement or allowing the third and fourth fingers to remain stationary instead of moving in unison with the pen. Correct by drilling upon small *a* and connected *u* until pupil can slide hand across the page without lifting the pen. Curving down strokes in upper loops is caused by leaning upon arm, rolling hand too far to right or because the arm is not drawn far enough over edge of table. Curving lower loops, same cause or because wrist rests upon desk. Leaving *a*, *u*, *d*, *g* and *q* open at top is caused by not curving pen far enough to the left before descending. Correct this and all mistakes in form by making incorrect letters three times their proper size, and running to the opposite extreme of the fault. To illustrate, *a* is left open at top; cause, not enough curve and slant in first down stroke. Correct by making *a* as large as a capital *A*, carry first down stroke at least three times as far to the left before descending as it should be carried to secure correct form. Bunching angles which turn sharp corners, and vice versa, is simply a matter of carelessness. Observing the following rule will correct these faults. When angles are desired, the pen *must* stop, when turns are desired they should be made as short as possible without stopping the pen.

## SUGGESTIONS AND RULES.

The most suitable time for the writing lesson is the last half of the first hour in the morning or afternoon—morning session preferred. Too much cannot be said against the custom of giving the writing lesson immediately after recess. The violent exercise generally indulged in at recess wholly incapacitates pupils from securing good results in writing for at least fifteen minutes after being called to order. Where time is taken just before recess, or noon, the pupils are always more or less nervous and excited, and are not prepared to receive instruction.

The teacher will therefore secure much better results by using the time already suggested. Lessons in public schools should not be less than thirty minutes each. Many in high school, grammar and junior grades. In the intermediate, secondary and primary, fifteen to twenty minutes each will be best. When the pupils are tired, and when once they have lost interest improvement ceases. Copies cannot be too perfect; but when lithographed, copperplate or engraved, they are used pupils should be informed that the beautiful forms are simply specimens of the engraver's skill, and that the "whole-uncut capital" were originally executed with the fingers; that such forms cannot be executed with any degree of certainty, even by professional penmen; but that the models which it depicts should be given the pupil a clear conception of the correct and beautiful and a permanent foundation for legibility. That studying the form of a letter does not mean drawing mechanically or tracing it. That a thorough knowledge of form must precede its execution, and that, having a thorough knowledge of form, copies are unnecessary.

## MOVEMENT.

There are but few, if any, mistakes in learning movement that cannot be corrected by rapid practice upon suitable









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with marked distinction, is entitled to this **TESTIMONIAL OF**  
**SUPERIOR EXCELLENCE** and to the Scholarship in \_\_\_\_\_  
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*accompanying the same. Given* this \_\_\_\_\_ day of \_\_\_\_\_ *1918*

\_\_\_\_\_  
President Adrian College

The Above Card is a Reduced Fac-Simile of a Diploma Executed in THE JOURNAL Office. The Size of the Diploma is 16 x 20 inches. We Keep in Stock Various Diplomas and School, Special Designs Made to Order Promptly. Send for Our Diploma Sales of Various Stock Diplomas.

"Will it last well?" Carpet Dealer. "Mahdum, fourteen years ago I sold a piece of that carpet to a woman and she used it ten years steady." Woman. "Then did she throw it away?" Carpet Dealer. "No, mahdum, I should say not. For the last four years her boy has worn it for every-day pants."—*Indy.*

Small ann on railroad train, writing letter to his wife: "It would afford you some amusement, my dear, if you could see the freckle-faced, long, lean, spindleshaanked, knee-kneed, smacking, impertinent, ill-bred, half-baked specimen of a backwoods gawky who is looking over my shoulder as I write this"—

### A Corn-Stalk Pen

EDITOR OF THE JOURNAL

Thinking I have something you never heard of before, I inclose a specimen of my lettering with my double-pointed corn-stalk pen. This is my first attempt, as I have no steel pen. I have since ordered some double-pointed pens, so I hope to do better work.

The pith of a dry corn-stalk is also very nice to clean the point of a pen with while doing fine work; I think much bet-

Just for a novelty I mail you the pen I

to yourself than to others; but it is evident from the specimens produced, the opinions ventured and the votes cast that there is a conservation of force in THE JOURNAL sufficient when put into action to flush her messages along the line from the Eastern to the Western borders, and to reach to the uppermost rooms of the ladder of chirographic excellence with demands of contributions to her unsurpassed beauty and usefulness without fear of disappointment.

I would say, then, that the progressiveness of THE JOURNAL in this channel is not only promoted interest and enthusiasm in one of the most useful arts of the nineteenth century, but strongly tends to widen the horizon of our penmanistic ideas, with an increasing tendency to harmonize the theories of the school-room with the practice of the business world.

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3-1













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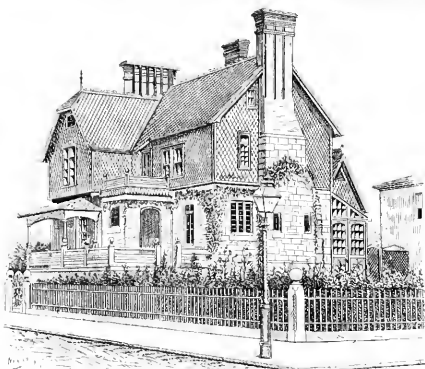
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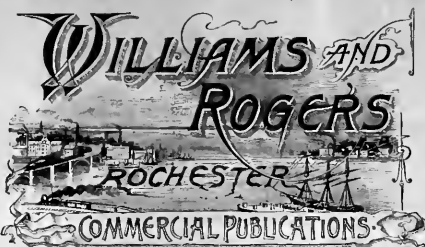
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Sample copies of any of the foregoing publications (Civil Government and First Lessons in Bookkeeping after August 1st), will be mailed postpaid to teachers or school officers at the special introduction price. Specimen pages of the books, together with our catalogue containing testimonials and full particulars regarding them and also regarding our *Three Week's Business Practice, Complete School Register, College Currency, Commercial Student's Pen*, and other school supplies, will be mailed free to any teacher on application.

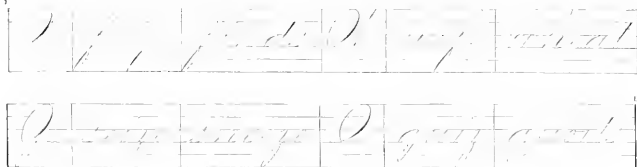
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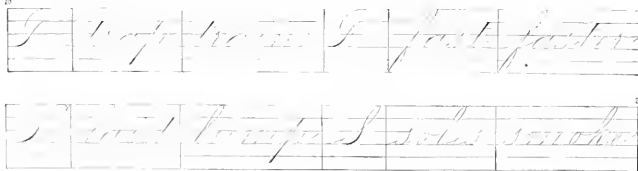
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AND

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Published Monthly  
at 202 Broadway, N. Y., for \$1 per Year.

D. T. AMES, EDITOR AND PROPRIETOR.  
B. F. KELLEY, ASSOCIATE EDITOR.

NEW YORK, JUNE, 1889.

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Vol. XIII—No. 6

### Lessons in Practical Writing.— No. 3.

BY D. W. HOFF, SUPERINTENDENT OF  
WRITING IN THE PUBLIC SCHOOLS OF  
DEA MOINES, IOWA.

(These lessons were begun in the April num-  
ber of THIS JOURNAL. Book numbers 10  
cents each.)

#### Position Matters.

Penmen may differ as to which position at desk is the best, but any physician will say that the "front" is not only the *strongest* and most *comfortable*, but the most *healthful* (see cuts 1 and 2). Every line in these figures is indicative of strength, comfort and endurance.

We never permit pupils to assume the "right-oblique" or "right-side" positions. Either of these causes the lower part of the spine to bend to the left, owing to the curved slope of the seat (see cut 3); forces the left elbow off the desk, thus removing the prop from the left shoulder, allowing it to fall two or three inches lower than its mate, curving the upper part of the spine to the right, and bringing the weight of the body on the right arm, thus *impairing its action*.

Again, a sloping desk lowers the left-hand end of our rulings. In order, then, that each eye may view the work from an equal distance, the head is inclined to the left, its weight producing a constant strain upon the muscles of the neck and continuing the curve in the spine.

We are expected not simply to equip pupils with a position which may be endured for a few minutes, but with one that may be carried into the business office



THE HAND.

That position of the hand which admits of the freest action of the fingers is in all cases most advantageous, especially for children. They must depend wholly upon their fingers to construct letters until muscular development and mature judgment render forward and backward

when another is introduced and made the specialty for the next week, and so on, until the complete hand has been developed. The aim is to retain each point when once attained.

To keep the matter constantly before the pupil, we sketch first that portion of the thumb and forefinger seen in cut 4,

Position A, in cut 4, is the position we aim to secure. Position c is quite a prevalent mistake with young children. As a corrective we sketch the thumb as in position a. This soon reaches the majority. The minority receive special treatment



during our molding process, which consists of taking the child's hand and pressing each misplaced finger into position (never by superior force, but by a gentle persuasive pressure). In no case do we consider our instruction complete unless pupils understand the reason for and advantage of the position required.

#### THUMB THE KEYSTONE.

The influence of the thumb upon hand



and used for hours at a time, day after day, and yet neither endanger health nor inflict bodily pain. Habits of position formed in the school-room are rarely changed in after-life. For these habits the teacher alone is responsible.

The "front" position levels the feet (the lower braces), the hips, the elbows (the shoulder props), the shoulders and the head, leaving the spine straight.

and rotary vibrations sufficiently easy to be susceptible of control. Until then "muscular" movement is a physical impossibility.

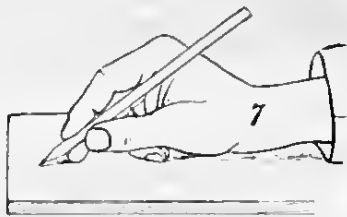
In teaching pen-holding we first pose the hand as in cut 6, at the same time giving general instructions as to the details of its position. Then a single item is introduced and made a subject for special study and practice for one week,

calling special attention to their relative position. The next week we add the tip of the second finger as in cut 5; next the third and fourth; then the wrist (cut 6), and finally the fore arm and elbow. This is done in every room in the city. Many of these hands will measure three or four feet in length. The average time required to make these sketches complete is about five minutes.



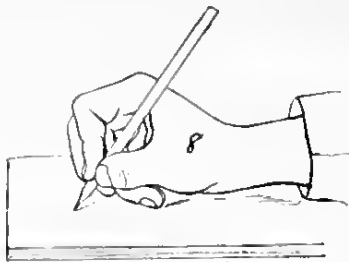
positions can hardly be overestimated. It lends the same support to the fingers that the keystone does to the arch. Its position relative to the fingers determines their curvature and capacity to act, also the slant of the holder, and the consequent liability to shade. If it is placed too near to the end of the first finger, as in cut 7 or 8, the reaching capacity of the fingers is limited to that of the thumb. Their action is

also less elastic than when the thumb is raised, as in cuts 9, 10 and 11. Now, if you will place the thumb low, and reach forward and back as far as convenient, not to move the arm, then repeat the experiment with thumb high, as in cuts 10 and 11, you will find the reaching capacity nearly doubled in the latter case. The further back you reach in the former case

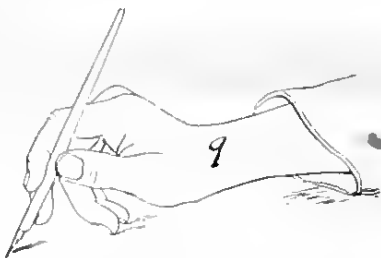


the more the grasp tightens (see cut 8); but in the latter case the holder rocks across the end of the thumb, and the action is absolutely free from friction.

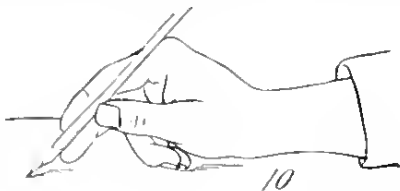
Cuts 12 and 13 show that the relative position of the thumb and first finger determines the direction in which the latter



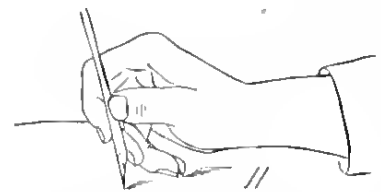
must bend and the degree of its curvature. The lower the thumb the more the finger bends inward; the higher, the stronger the outward curve. In nearly every case the slant of the lower joint of the finger and that of the holder correspond (try it).



If the ball of the thumb presses the holder pupils are more apt to squeeze it than if the pressure comes against the end of the bone, as in cut 6. It requires more pressure in the former case to produce pain than in the latter, and greater effort to pro-



duce the same pressure, owing to the position of the thumb. (See 7.) Then, too, in contracting the fingers the end of the thumb rocks against first finger, thus impeding its action (try this). The inbending of either thumb joint prevents its action and lessens



the reaching capacity of the fingers. (Have you tested this?)

If the end of the thumb is placed nearly on top of the holder the result is an oblique downward pressure. This presses the holder over against the end of the second finger and that part of the first nearest the knuckle, while both are bowed up at the center. The holder thus forms a brace across the base of the arch, preventing any action of the fingers save that allowed by a slight giving of the muscles against which it is held (decide after investigation).

The end of the thumb should strike the holder squarely at such an angle that it will point directly through the center of

the fingers at the first joint, and with both its joints bent outward. The holder should rock over the end of the thumb, as in cuts 11 and 12.

It is the office of the second finger to drive the pen forward and strengthen the



first. The first pulls the pen back. The third and fourth constitute a sliding-gauge, not "rests," to steady the hand and regulate the pressure at pen point. They must be curved back to allow the pen fingers full play. The lower the wrist falls the stronger the position, and the less the liability to press down at point of pen. The wrist must *n-e-v-e-r* touch.

The elbow should protrude from one to one and a half inches over the edge of the desk nearest the pupil, and the arm-rest should *never* be shifted. *Move the paper instead.*

We require the same positions in all

## Lesson in Flourishing.

BY M. B. MOORE.

Off-hand flourishing, although disparaged and even denounced by some of our business educators, and even penmen, I regret to say, is an accomplishment which any one may well be proud of—not only as an accomplishment but when considered from a financial standpoint as well. As long as there is a demand for embellishment and the beautiful in art, off-hand flourishing will continue to grow and have a host of warm friends and advocates who can truly appreciate its value as only those who have thoroughly mastered it can. Of course, like all other classes of art, it has its place and must not be confounded with business writing and things with which it has no connection. Nor does it deserve to be cried down simply because it does not happen to be essential to the acquirement of something else. It is decidedly the most available means the itinerant penman can employ in making attractive displays for writing-classes and card-stands, and should any doubt his ability to execute the designs he exhibits it is only necessary to dash off one right before their eyes to convince the most skeptical of his skill. It will require but a few minutes to do this, and yet it may be the means of securing several students that would otherwise have been lost.

While objects in nature cannot be truth-

acquainted, and has the special advantage of not rubbing off or sticking to another piece of paper or the fingers when damp or wet. I use the ordinary straight holder with bulge, as shown in cut. A good quality of flat writing-paper of about eight or ten pound weight should be used for practice. Select a quality with a good, firm surface, slightly grained, but not rough. Avoid soft papers and those having a sleek, glossy surface; they are not fit for practice, no matter how high they may be in price.

Having laid in a supply of the above, we are now ready for practice, and consequently want to know what position to use and how to gain control over the muscles of the right arm, in order that the idealistic forms pictured out in the mind may be truthfully reproduced on paper.

There are two ways of holding the pen, both good and used by many expert flourishers, and therefore I do not pretend to say which is the better of the two, but will leave it entirely to the discretion of the student, suggesting that he try both and adopt the one that appears the more natural or with which he can produce the best results. The outline drawing shows the one I use. The other having already been illustrated in these columns many times, it would be superfluous for me to introduce it here.

By referring to the drawing you will observe that the pen is held between the thumb and first and second fingers. The thumb being bent slightly outward at the



Photo-Engraved from Original Executed by M. B. Moore, Morgan, Ky.

grades, but the movements differ in primary, intermediate and advanced grades, as will be seen by our next.

### The Portraits on American Bank Notes.

It would perhaps be difficult to tell whether the frequency of circulation or the value of the note determined the relative esteem in which our Congress held the various men whose faces appear on our National currency. The following list tells what portraits are on the different notes: On United States—\$1, Washington; \$2, Jefferson; \$5, Jackson; \$10, Webster; \$20, Hamilton; \$50, Franklin; \$100, Lincoln; \$500, General Mansfield; \$1000, De Witt Clinton; \$5000, Madison; \$10,000, Jackson. On silver certificates—\$10, Robert Morris; \$20, Commodore Decatur; \$50, Edward Everett; \$100, James Monroe; \$500, Charles Sumner; \$1000, W. L. Marcy. On gold notes—\$20, Garfield; \$50, Silas Wright; \$100, Thomas H. Benton; \$500, A. Lincoln; \$1000, Alexander Hamilton; \$5000, James Madison; \$10,000, Andrew Jackson.—*Christian at Work.*

THE JOURNAL is great, and has the support of the entire writing profession. It still stands at the head of the list as the leading penmanship publication in America. There is no doubting this fact, and there is no use in suppressing the truth.—*Writing Teacher, Richmond, Va.*

fully represented by pure flourishing alone. It can, in connection with a little pen-drawing, be made to represent any animal or bird so completely that no one need be in doubt as to what class it belongs, and the effect is most beautiful when the subject is well rendered. As an embellishment it may be used around lines of lettering in engrossed designs, for borders around designs, in connection with pen-drawing, &c., with very pleasing results.

These are only a few of the uses to which flourishing may be applied, and, to say nothing of its value to the student who wishes to become a professional penman, in adding grace and beauty to his professional writing, should justify any one in mastering this branch of pen art.

In learning any art the first great requisite is good materials, without which we cannot hope to obtain the best results. Next we want to know how best to use them in order to attain the object in view. The former is easily supplied, as good pens, ink and paper are now placed upon the market at prices within the reach of all. But the latter will require more time and the student must have a good supply of will-power, patience and perseverance to carry him safely to the heights aimed at.

Use a good, elastic steel pen, like or similar to Gillott's No. 604 E. F. Arnold's Japan ink, diluted with a little of Arnold's writing fluid to make it flow, is decidedly the best ink with which I am

first joint, just about the same as when it and the ends of the first two fingers are allowed to drop together in their natural position. In making heavy strokes or shades the pressure is imparted to the pen by a slight action of the thumb, also by a downward pressure of the hand, which is gradually relaxed as the shade emerges into a hair-line, which requires very little or no pressure at all, the weight of the fingers and thumb being sufficient to keep the holder firmly in place. The third and fourth fingers should be well curved in toward the palm of the hand, the end of the little finger being seen just a little forward of the second joint of the thumb. The whole arm movement being used, the hand rests only on the side of the little finger, from first joint to tip of nail. In some cases the finger-rest cannot be used on account of blotting the shaded strokes, and then the rest is extended to the hand, on the under side, near the wrist. In making designs it is often necessary to use no rest at all, save that of the pen's point as it glides over the paper, which requires a very delicate sense of touch in order to prevent the pen from hanging in the paper, which might cause serious results. A flat-topped table is generally preferred, and the student should sit squarely in front of it, with the body erect, slightly inclining forward from the hips, and the feet flat on the floor, the weight of the body being thrown upon the left arm.



A few simple exercises for practice are herewith given, also a separate piece showing how easily they may be applied in the formation of a finished design. In practicing always turn the paper to suit the direction of the stroke. This is skillfully done with the left hand, the right hand remaining in one position, leaving a range of five or six inches, the point of the pen being on a line nearly at right angles with front edge of table, at center of body, when commencing an exercise and moving off gradually to the right. The ambitious student should become thoroughly acquainted with the muscular apparatus of the right arm. He should study every little delicacy of action or variation of motion, so that when a perfect stroke or exercise is made he may be able to repeat precisely the same action of the muscles in his next effort, and so long as he can do this the result will be exactly the same, and by a continual repetition a habit of the correct way will soon be found, which will enable him to produce the beautiful, graceful strokes with seemingly no effort at all.

In making the heads of birds and also the finishing touches and filling in strokes the pen is held in the ordinary position for writing, the forearm or finger movements being used as the case may require. Of course these can also be made with the flourishing position, but the writing position is often more convenient. Very small work, such as flourished curls, etc., may often be executed to good advantage with the forearm movement, holding the pen in the flourishing position.

To the student who wishes to make the most of his time I would say by all means subscribe for all the penman's papers you can read everything you can get hold of on the subject and study all the designs that appear, endeavoring to find out just what it is that produces the greatest artistic effect, etc. Not only this, but you should avail yourself of a number of original designs fresh from the pen of some of our leading flourishers. They will possess a charm and artistic effect not found in the engraved ones, and will add new inspiration to your efforts. Don't be a mere copyist, but branch out and originate new designs for yourself. By studying the works of the masters you will gain ideas from each which will enable you to make new designs entirely different from any of them. Combine study with practice and practice with study, which is the only sure way of becoming thoroughly conversant with the subject in hand.

Every student should possess a large scrap-book, and considerable pride should be taken in adorning its pages with a great variety of fine specimens.

Only a few exercises and examples for practice have been given in this lesson. They were all off-hand on one sheet with the exception of the separate design, and are no better than you can soon be able to do by applying yourself diligently to the work. There are many other exercises that should be practiced. You will find them scattered about in the various works on penmanship. Search for them—it will do you good, and you will run across many valuable pointers in looking them up.

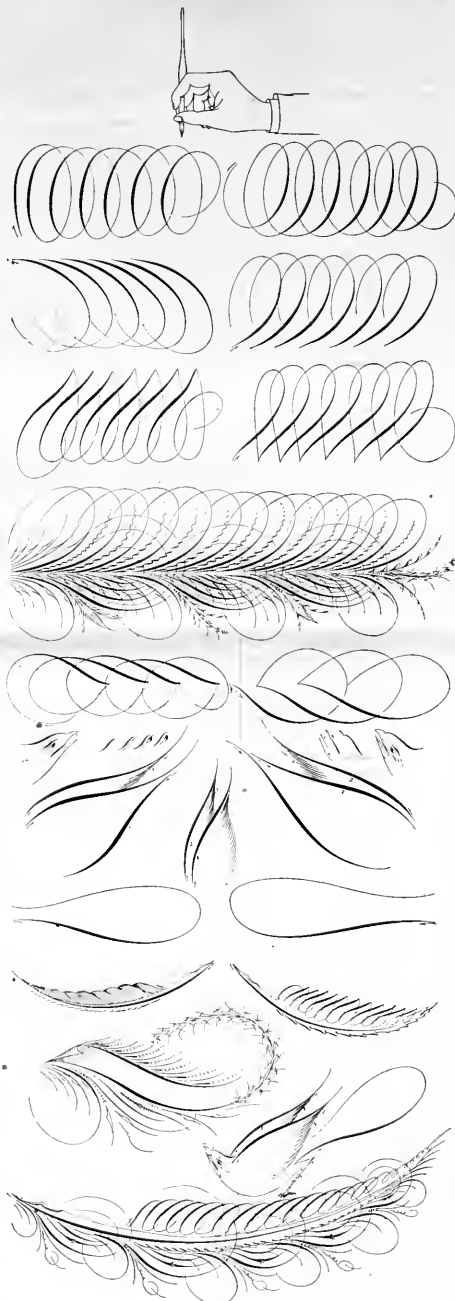
To practicing you are not expected to make all of the exercises on one sheet. Take them up in the order in which they are given and make one or two sheets of a single exercise, etc., before attempting another. Strike out with boldness and perfect confidence, so that you can later on make them all on one sheet nearly or quite as good as when practicing them separately. Many designs are spoiled from a mere lack of confidence. Go to work on a design with just as much confidence as you would have in making a simple exercise on a scrap of paper, and you will come out with a better design in every case than you would if you were afraid of spoiling it at every stroke. The execution of flourished curls is an excellent practice and will at once cultivate a very delicate sense of touch and a fine taste for designing.

Any one who will carefully follow the suggestions roughly mapped out in this lesson will in due course of time become master of the beautiful art of off-hand flourishing.

Morgan, Ky.

From W. H. Wright & Sons, a leading mercantile firm in Ogden, Utah: "Please send us 10 gross of Ames' Best Pens." This is the outcome of a little trial order sent shortly before. It is the same story all down the line.

THE PENMAN'S JOURNAL is a work of art. Aside from being the organ of the interests of good penmanship, its mechanical work is of the best, and includes a large number of original designs.—*The Budget, Marysville, Cal.*



By M. B. Moore, illustrating His Lesson on Flourishing (Photo-Engraved).

## Special Writing-Teachers.

### EDITOR OF THE JOURNAL:

In response to your request respecting the list of towns employing special writing-teachers, already given in THE JOURNAL, I might add that I find the report of the Commissioners of Education very incomplete on that branch, for by taking only four or five counties of Ohio, where I have been acquainted with that line of work, I can mention Oberlin, Elyria, Berea, Wellington, Clyde, Monroeville, Tiffin and Mansfield, all of which have employed special writing-teachers within the last three years, and some regularly for years; yet the reports say nothing about it. I venture the assertion that there are more towns in Ohio alone employing special writing-teachers than the entire list given.

I am not familiar with the other States. The teacher here is W. H. Carrier, who receives \$800, instead of \$600, as given. At Detroit the teacher is Professor Lyon, who receives somewhere between \$1200 and \$1500.

W. A. MOULDER.

Adrian, Mich., Business College.

### EDITOR OF THE JOURNAL:

I know of but three cities in California employing special teachers of writing regularly, although these, and others as well, have special teachers of drawing or music, or both. The towns indicated are Oakland, salary \$1500; Stockton, \$1250; Los Angeles, \$1125.

L. B. LAWSON.

Los Angeles, Cal.

Miss Sarah Frank, special writing-teacher in the public schools of Carlisle, Mo., writes that, so far as she is informed, no other city in that State employs a special writing-teacher.

### EDITOR OF THE JOURNAL:

The salary paid the superintendent of writing in the Cleveland, Ohio, public schools has never, to my knowledge, been as low as \$750, as reported in the March issue of THE JOURNAL, but has ranged from \$1500 to \$2000 per school year (40 weeks). Respectfully, A. A. CLARK.

Cleveland, Ohio, June 1.

### Albums for Farnell and Gladstone.

All the most prominent New York papers have noticed the beautiful albums engraved in THE JOURNAL, offer for presentation to Messrs. Farnell and Gladstone respectively. The following is from the *Daily News*:

The joint resolutions passed by the Senate and Assembly congratulating Mr. Farnell upon his complete vindication from the charges of the *London Times* and for having, had Mr. Gladstone's support in his struggle for home rule have been engraved by the well-known penman and expert in penmanship, Bangs T. Ames & Son, of 302 Broadway, and sent to Albany for signatures by the officers of the legislature. They are in the form of albums, one of which will go to Gladstone and the other to Farnell.

The albums are bound in black seal, lined with white watered silk, and each has the name of the distinguished recipient carved in coin silver on the covers. The engraved work is magnificent and much more artistic than many of the old missals made by monks and now exhibited in libraries where their value is prices.

J. P. Loftis, Carbondale, Pa., writes: "Enclosed copy of charter received. I consider it the acme of penmanship." Mr. Loftis incloses a complimentary note from the Carbondale Leader.

### Overcome by Recherche Penmanship

Dean Stanley sent a note to a shoemaker about a pair of shoes that were making for him, and the writing was so bad that the shoemaker couldn't make it out. So he returned the note to the dean, with a note of his own saying that he was "unaccustomed to the cigraphy of the higher classes," and asked for a translation.

The price of "Ames' Compendium" is \$5. Its worth to pen artists is incalculable. We send it as a free special premium to the sender of a club of ten subscribers at \$1 each, with regular premium. We make a special combination price of \$9 for the "Ames' Compendium" and the "New Speciean Compendium" (price \$7.50), saving the purchaser \$3.50.

The consumption of lead-pencils in this country is estimated at \$250,000 a day. This is at the rate of one per day to every 200 population, or about 78,000,000 a year.

## Shorthand Department.

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. L. H. Packard, 101 East 23rd street, New York.

### Speed at the Wrong End.

Nothing is more unfortunate—we had almost said more American—than the habit of unthoroughness. It is particularly so in matters of learning. The habit of unthoroughness comes through the practice of unthoroughness, and the practice comes often through an honest desire to achieve rapidly. The same individual who never has time to eat, who gets off and on the street cars without blinking because he lets his shoes go without blinking because he "hasn't time just now," and who never reads an article or paragraph in the paper through—this is he (or she) who grows to be slovenly in work and inconsequent in action—who cannot see the sense in being "so usefully particular about little things," and who, as a sure consequence, must fail in his high things.

These remarks apply with peculiar force to the learner of stenography, and recognize the false notion which some learners have concerning speed. No doubt speed is desirable, to a certain point essential, but speed is not everything, and there may be a sort of speed that does not deserve the name; that kind, for instance, in short-hand which is too rapid to be read. There are students in short-hand who can write, by the watch, from 125 to 150 words a minute, and yet cannot read more than 15 or 20 words a minute. That is unfortunate, and in the end, unbusiness opinion of an employer would be a serious detriment to progress, if not to salary and continuity. The trouble with such students generally is that they get their speed at the wrong end. In order to secure rapid reading it is of the first importance that correct forms be made—forms that mean some exact thing, not any one of a dozen things; forms that can be read as far as possible without reference to their "connection."

A vivid memory and good guessing powers are valuable helps to a stenographer, and even the ability to substitute other words for main thought may be appreciated, but those do not make the *rebetion* writer, nor can they atone for the lack of literal meaning.

All of which is to say that the rule for the beginner in short-hand is to make haste slowly at the start, in order to make haste rapidly in the long run. The slovenly habit of making doubtful forms, relying upon memory or "gumption" to supply the doubt, should be strenuously resisted by the beginner, even if permitted by the teacher. These pupils are quickest to learn, but they never conclude that they have written anything which they can read it.

### Girls to the Front.

The class in stenography and type-writing of the General Society of Mechanics and Tradesmen of the City of New York offered for graduation, at their rooms in East Sixteenth street, on Friday evening, June 7, thirty bright young ladies. The occasion was a joyful one, and the limited space was packed like a box of sardines, the very doors and windows being thronged. The ventilation was insufficient, and yet it did not interfere with the "good time." There were addresses by Judge Shannon, General Butlerfield, Mrs. Martha J. Lamb, Mr. S. S. Packard and President Robert Ratter; and salutations, and valedictories, and class histories and poems by the young ladies.

Besides this mixed programme there were exhibitions of proficiency in short-hand and type-writing under the inspiration of the teacher, Mr. W. L. Masoe, in which the graduates distinguished themselves.

After this there was a private discussion of ice-cream and cake in one of the upper rooms, and general jollity along the line. It was remarked by THE JOURNAL commissioner that the young ladies were particularly bright in their appearance, and that their part in the programme was admirably performed. It was stated by Mr. Masoe that a large number of the graduates were already in places, and most of the others were "spoken for." The General Society should be congratulated, not less than the "sweet girl graduates."

A Western editor thus comes to the defense of the type-writer girl: "She may chew gum, but she never dabbles with tobacco nor toys with the serpent lurking in the wine-glass. In these respects her superiority over her male competitor is palpably evident. She never indulges in draw poker nor high-low jack, therefore she can work for a smaller salary than a male and save more, too. The proprietor swears the office boy doesn't whistle as much as before the advent of the type-writer girl."

### Short-Hand and the B. E. A. of A.

The considerable attention elicited by the "School of Short-hand" at the last session of the Business Education Association, held at Minneapolis, gives encouragement to the hope that during the coming meeting at Cleveland further advances will be made in methods of instruction, and toward a consensus of opinion as to the work of teaching and of utilizing the art of short-hand.

It is to be hoped that the same policy will be pursued as last year by subordinating "systems" of phonography to the general question of which the teachers of all systems are interested. A good deal of experience has been had during the past year, and those who have had it should give their co-workers the benefit of it. We have heard of a teacher who thinks it very unbusiness like to give away to one's competitors the secrets upon which he relies to "lay them out." Of course that teacher will not be represented at the Cleveland meeting, but the other need not stay away.

### Wanted.

A young man asks if he can learn "a little phonography—just enough to teach it"—to him, thanks.

A lady, recently left a widow, wishes to learn phonography, "not to take a thorough course, but merely to be able to report sermons and lectures."

A teacher of phonography in a rural "business college" was asked if he was a practical phonographer. "Oh, no," said he, "I never studied it until I began to teach it. I just keep a lesson or two ahead of the class, so they won't catch me. I am always prepared."

### To Count the Words on the Type-Writer.

A telegraph operator in Minneapolis has invented a word-counting machine, which may be used by itself or attached to a type-writer. It is much the same as a pedometer, only more accurate. It is as large as a snail clock. The works are inside the wheel case, on one side of which is the face. The machine will count up to 2500 words, and can be used for any number by keeping tally of the number of times it passes the 2500 mark. There are two hands, like the hour and second hand of a watch. Every time a word on the typewriter is finished the same motion which spaces for the word registers on the word counter. When the second-hand counts up to twenty-five words the large hand moves forward a quarter of a space. The face is divided into twenty-five spaces, one for each hundred words, and a glance at it shows at once how many words have been written.

The use of the word counter is not limited to type-writing machines, but it can be used in writing and in dictation by keeping it at hand and making a slight pressure at the end of each word. Some operators attach it to their desks and work with a steady foot on its feet. It is a useful invention, especially in telegraphy and in making an article of a specified length.

### What Shall We Call Them?

The *Oracular Tribune* has been wrestling with the "type-writer" and "type-writer" problem, and has come to the conclusion that the work done by the type-writer operator should be known hereafter as a "typewriter." That the machine shall be called "typewriter," and that the red-headed girl shall continue, as she has begun, to be only a "type-writer." The difficulty has been, up to this time, that the girl and the machine have been too much mixed, and as no type-writing instrument can truthfully be called a "girl" and as no self-respecting girl will submit to be called a "machine," some recognized distinction was imperatively demanded. The *Tribune* has done a beneficent work, and we congratulate the "type-writers."

The name of any one who shall send a correct transcript of "Liches and Mosses," on the next page, to Mrs. L. H. Packard, 101 East Twenty-third street, New York, will be printed in the next issue of THE JOURNAL.

### Exercise for Practice.

[Words enclosed in parentheses are to be joined in phrases. The number of the connections and words out of position are indicated.]

### HOMELY HINTS TO YOUNG WOMEN IN BUSINESS.

Never ask (for your) services more, and never accept (for them) less, than they are actually worth. (If you) demand more compensation than (you are) (capable of) earning (you will) either not be engaged (at all) or (will) be dismissed (as soon as) (some one) (can be) found (to take your) place. (If you) accept (less than) (you know) your *experience* and ability (ought to) command, (you will) throw out of employment (some one else) (who is) only (capable of) earning a small salary. Most business men who demand skillful services are able (to pay) (for them). (On the other hand), (there are) certain firms who cannot afford (to pay) high salaries. (For the sake of) economy the latter are willing to accept less competent labor. Positions (of this kind) should therefore be reserved (for those) whose capacity is only sufficient (to fill them). A man whose business is large and time consequently valuable (will not) cavil about a few dollars a week (until he has) (decided between) a skillful and an unskillful employee. But (when) the skilled artisan will accept the salary (of the) unskilled employee (does not) hesitate (to avail) himself (of such an) opportunity, (and the bread is thus taken out of the mouths) of those whose workmanship is estimated (on a) lower scale.

Never chat during business hours. Remember that although (you may not be) occupied (at the time), others (in the office) (with you), and your conversation (will be) (very likely) (to disturb) them. Endeavor to let your leisure hours in reading or study (and you will be) surprised (to see) (how much) (you can) thus add (to your) stock of knowledge.

Be as lively (in an) office (as you) (would be) (in a) parlor; and (above all things) avoid undue familiarity (with the) clerks (with whom) (you may be) associated. Treat them always with kindness and be ever ready (to do) them a favor, but remember that familiarity breeds contempt. The dignified and reserved manners of the young ladies who first entered the different kinds of business awakened re-

spect and made a place (for others.) (Do not) (by your) careless behavior (in public) offices destroy the good opinions (which have) thus been earned.

(Do not) receive letters or social calls (at your) (place of business.) Although (you may) have leisure (for this purpose), such calls will probably (be an) annoyance (to the) (others) (with whom) (you are) associated (in business.) (In a) printing office (or in a) *manufactory*, at noon, business ceases (and the) employees are given an hour for lunch, but in most offices where ladies are employed the machinery of business continues all day. (Some of the) employees (must be) constantly (at their) desks, and (it is necessary) (that there) (should be) no disturbance or interruption, and that quiet and order should always be preserved.

Never (use the) telephone (for your) personal business, except in cases of absolute necessity. (You may be) alone (in the) office (of your) employer, (and a) little chat (with a) friend (through the) telephone (may not), (at that time,) interfere (in the) slightest degree (with the) interests (of your) employer, but what (do you know) (of the) engagements (of the) young lady (at the other end) (of the) wire?

Most young women (in business) the advice (we have) given above is entirely unnecessary. The good (common sense) and judgment displayed by most (of them) is proverbial, but (to the) few who through thoughtlessness are (in the) habit of subjecting their employers (to these) annoyances, a few hints (to Mrs.) (will be) useful.

The fact that employers (do not) complain of anything (of this kind) (is not) a proof (that they are) satisfied. Most (of them) dislike exceedingly to find fault (with the) refined and ladylike girls (in their) employ, and (yet) as this will either bear these annoyances in silence or, (which is) more often the case, conclude (to dismiss) the young woman in fault and hire a young man.

(If all) employers would take the same course as one (of whom) I recently heard, who requested a young lady (in his) employ not (to receive), (at his) office, calls from young lady friends, such suggestions (would not be) necessary. But unfortunately (this is) very seldom the case.

(We do not) mean by these remarks (to imply) that young ladies generally (are not) quite as business-like and quite as trustworthy as young men. (On the other hand), the statement (that they are) far more trustworthy than young men has frequently been made by employers. (For these reasons,) my dear girls, (I want you) (to keep up) the record. (We do not feel responsible) (for the) conduct (of the) young men, but (we must) recognize the employment of women (has not yet) to popular estimation come (to be) an experiment, and (that the) mistakes made by a few unskillful and untrustworthy men (who have) at one time had (in his) employ a giddy girl (who was) (in the) habit of spending her leisure time in chatting (with the) clerks) can never be convinced (that this is not) the common habit (of all) women (in business) unless previously (the kid) employed one who (had been) so valuable.

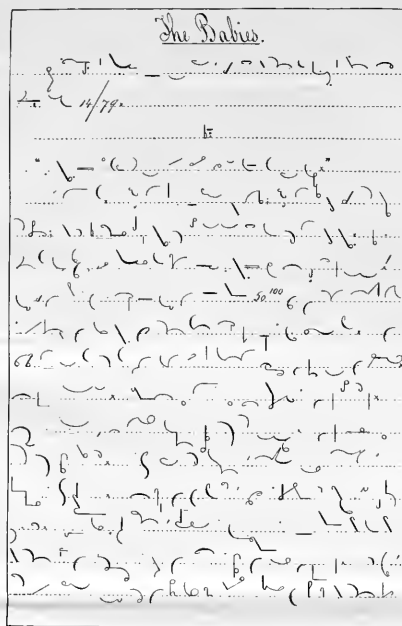
(If a) young man (in his) employ proves troublesome or incompetent, he dismisses him and employs another. Women (have not), in popular estimation, reached the heights where they (can be) considered as individuals. (We have) not yet attained (to the) dignity of having our work estimated (as that of) men. Sarah Jane, we still belong (to the) incongruous mass called "women" and must stand and fall together.

(When the) standard of womanhood (has been) raised, when (we have) advanced (to such a) position (that we may be) judged as individuals, then the responsibilities which rest upon the shoulders (of all) will be lighter; but under present conditions, and in every act (of our) lives, let us all remember that on (such of us) rests the responsibility of maintaining the dignity (of all)—*Business Woman's Journal*.

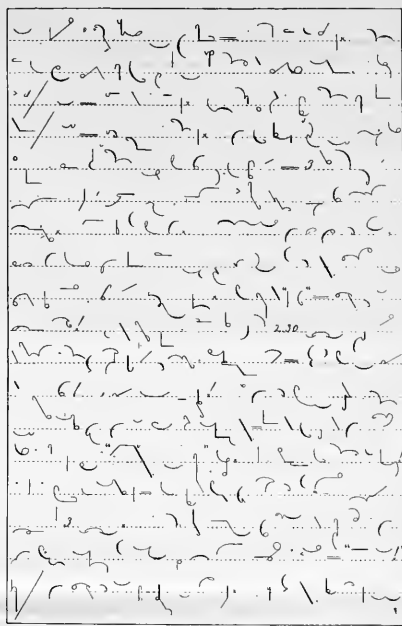
(A phonographic transcript of the above will be mailed to any subscriber who sends a stamped and addressed envelope to Mrs. L. H. Packard, 101 East Twenty-third street, New York.)



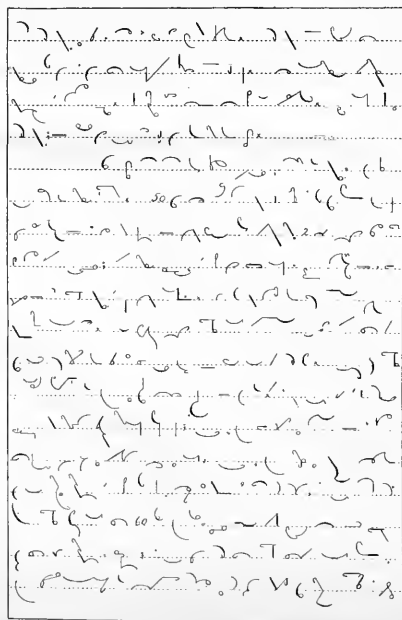
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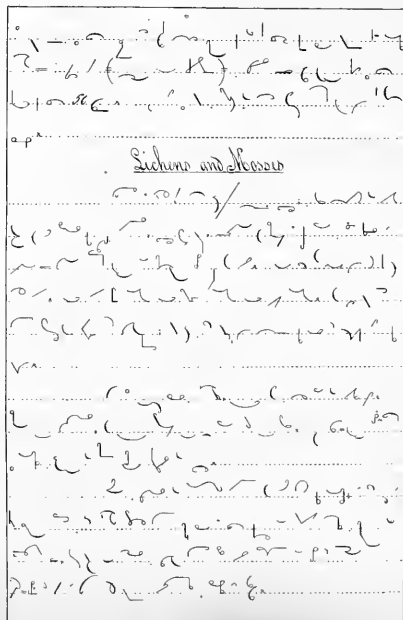
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### Methods of Teaching Writing.

**How Public School Teachers Get Good Results by Different Processes**

EDITOR OF THE JOURNAL:

With reference to the work of "penmanship" in our city, I am pleased to note that we are gradually making progress. This progress is due partly to the earnestness and zeal manifested by the teachers in general, because they understand the importance of good writing, and have realized that children can be taught to acquire an easy, graceful movement along with a reasonably correct form. It has been my experience to notice that the best results in writing have been produced where the teachers have given this subject their careful attention and insisted upon the requisites for good writing, rather than allowing the pupils to write in a careless, don't-care manner.

We begin with children in the first grade, who work with slate and pencil exclusively, on the easy exercises in whole-arm and muscular movement, lead-pencils not being used at all. This practice is kept up till satisfactory results are given. Then they are taught the elements and principles with their combinations. After they have become fully acquainted with these, they are given the letters of the alphabet, beginning with the small ones and ending with the capitals. All this is done with careful attention to position, form and movement. This covers the work for one year. The second year they are given pen and ink, and are subjected to the same kind of drill as in the first grade, on practice-paper which is provided for them, but for a less length of time, usually for about two months. Copy-books are then introduced and are used during the remainder of the year, with frequent exercises on practice paper. The work is similar in all the higher grades. I find that one of the secrets of success is earnestness on the part of the teachers, who are careful that the pupils begin right and maintain the same discipline throughout.

S. J. PREY,

*Superintendent of Writing in the Public Schools of East Saginaw, Mich.*

EDITOR OF THE JOURNAL:

There are five school buildings in this city, thirty-two school-teachers and an enrollment of about 1400 pupils. We have a commercial course which extends over a period of two years, during which time classes are taught in book-keeping, shorthand, type-writing, commercial law and political economy. As I represent the entire teaching force in this department it will be readily understood why the greater part of my time is taken from the special work of teaching writing. The afternoon session only, which is a half-hour shorter than the forenoon, is devoted to giving instruction in writing. This enables me to visit all the rooms in the central building, of the fourth to eighth grades inclusive, twice each week, and give a lesson of twenty minutes. Writing is not taught in the high-school room, but those wishing instruction have the privilege of coming into the commercial room for a lesson twice a week. On Friday afternoon a class of the branch buildings is visited. The other teachers are only visited occasionally, as the pupils are all below the fourth grade and do not use pen and ink.

The teachers in charge of rooms where writing is taught are required to teach it on days not taught by me. They receive no special instruction from me for this work, but remain in the room during the time the lesson is being given by me. This consists of two parts—first, a correct drill on tracing or extended movement exercises, special attention being paid to position and movement; second, special attention is given to the formation of some particular letter, word or sentence, owing to the stage of the work, with individual

criticism. The work of this lesson is done on practice-paper from copy on board. The teacher in charge the following day is required to open the lesson with the same movement drill that was given the day before. After using these exercises a few minutes on practice-paper the teacher requires the pupil to write the copy proper in black writing-books made for this purpose.

As to results, they have been in the main quite satisfactory. Many of the pupils write legibly 30 to 40 words per minute. However, I think much better work could be done had I more time at my disposal for this work. I think the use of pen and ink should begin one or two grades lower at least, and that the high-school pupils should all be required to write during their entire course.

W. H. CARRIER,

*Superintendent of Writing in the Public Schools of Adrian, Mich.*

EDITOR OF THE JOURNAL:

We commence our work with slate and pencil when the child enters the school. We work with ruled lines, giving the child form and movement combined. Children enter our schools at five years of age. It is wonderful how soon their little minds grasp the idea of how to write. Much stress is put upon a correct position of body and hand. At the close of ten months they have mastered all the small and capital letters, and can write their reading lessons upon slate without copy.

Second year, pen and ink. A practice-book for small letters is used. During this year they have learned thoroughly all small and capital letters and do sentence work, teachers putting all letters on the blackboard for pupils to copy. In this way every lesson is discussed and all points drawn out. The general work, as well as the copy-books, are examined by me. Once a week I give a lesson in every room in the city. Throughout the schools all of the work is carefully examined and corrected; thereby uniform results are possible and are obtained to a remarkable degree. Movement as well as form is insisted upon. A room of from forty to fifty pupils all moving and in the most perfect position is our daily work. Teachers are

ent, herself an excellent writer.—En. JOURNAL.]

The following relating to the work of one of the great masters of the penmanship profession is taken from the Washington, D. C., Press:

Prof. H. C. Spencer, of the Washington Business College, has instituted during the present school year a remarkable reform in the method of systematic writing in the public schools. It consists in establishing at the outset of the child's educational life a course of exercise of the muscular system of the body, arms, wrist and fingers that will lead to the most perfect results in all subsequent stages of the educative process. Professor Spencer says that the perfection of training of the arm and fingers can generally be traced to the first year of school life, and that if

ing it; then the uses of the hand, gently closing the hand, fingers resting on the palm; opening the hand outward, repeating the motion many times; moving the fingers, one at a time; unclosing the large or middle finger, all pupils at once. Then a few minutes' practice in tracing large ovals with the upper end of the pencil in free sweeping motion of the arm, first toward the body, then the reverse; tracing small ovals, then compound ovals like an elongated figure 8; tracing angular formations like letter n, turned formations like letter m, ovals like 0 0 0, loops like l and c.

The practice and development of arm and finger muscles are more important than the mere formation, says the Professor, as he watches the interesting scene.

Mr. Spencer is enthusiastic over the success of the experiment of this radical system thus far, and says that great improvement in the actual writing which follows

*Ref: B. F. Williams*  
*Please accept this sum token of the highest esteem which I hold you as an abounding and efficient teacher!*  
*B. Franklin Williams*

By B. F. Williams, Penman, Sacramento, Cal., Buiness College (Photo-Engraved).

what is called a "bad habit" gets a firm hold of the normal organism of a child in and during a whole first year of school life it is very difficult to correct or reform the habit and repeat correct principles of manual training after spending the evil manner of working at the penman's art.

Now, he has volunteered entirely without compensation to do a new work for the benefit of the schools by commencing at the foundation of the system of public education. How is it being accomplished? Some months ago he assumed the direction of the instruction of the first grade children in the Franklin School Building. Later, about forty-five normal students from the Magruder Building commenced meeting at the Spencerian College rooms for special instruction and drill in the fundamental principles of physical train-

arm drills and tracing is noticeable in all the practice classes.

The result of the course of instruction above described will be the thorough preparation of nearly 80 teachers of first and second year scholars next year by a system of introductory practice, uniform in its purpose, and which can have but one general result, the establishment of correct habits of writing and the cultivation of that wonderful instrument, the human hand, to highly artistic uses. A very important result gained by this system of drill movements is the habit of obedience to command it begets in the class, gradually growing into the character, unconsciously to the pupil, perhaps, but eventually crystallizing, as it were, into a quality conducive to the discipline and good order of a school. That is what the Professor

A B C D E F G H I J K L  
M N O P Q R S T U V W X Y Z

By A. J. Zimmermann, Vulturno, Ind. (Photo-Engraved).

all zealous, enthusiastic workers in this branch. If we get a teacher who, when she enters our schools, does not like this branch of work, before she has been with us long she will be right to the front, most enthusiastic of all. A pleasant spirit of emulation prevails and each tries to see who will do best in her respective grade. Copies are all put upon blackboard, which seems to be a greater incentive to pupils. They see the work done, which is much better than imitating an engraved copy in a book. We send out beautiful writers from all grades.

JENNIE P. WILKES,

*Writing Superintendent in Public Schools of Winona, Minn.*

[Accompanying the above was a batch of specimens showing the work of pupils in all grades. These specimens amply attest the claims of proficiency on the part of pupils made above, and are extremely creditable to the superintendent.

ing to promote the best habits and the most improvement in the practical purpose of the study of penmanship.

While these students, who are to graduate as teachers in the next year's schools, are taking this course of practical instruction, the Professor is giving two similar lessons each week at the Franklin and Webster buildings, where there are about forty other students studying the art and philosophy of teaching, and daily exemplifying the knowledge and ability to impart instruction gained by actual teaching in classes of children from the first to the fourth year.

It would be well to see what Professor Spencer is trying to do with the little boys and girls—the 6 and 7 year olds—in the Franklin Building. The organization of the normal students into a corps of observation as well as demonstration accomplished, the teacher of methods, with a class of fifty first year pupils seated before her, drills them in concerted movements of the body in uniform time, leading forward, rising to an erect position, movements to the right and left, training the arm to describe a circular sweeping motion, first in a large circle and gradually reduc-

and the bright, painstaking teachers think.

### Ideal Writing for Business.

**A Critique With a "Journal" Specimen for the Text.**

BY DANIEL D. LARSON.

*Writing for business purposes should be legible and rapidly executed. With this end in view it is taught without slant and with as few lines as possible without impairing legibility or ease of execution.*

NOTE.—See cut on title-page of THE JOURNAL for April, or which it will be necessary to refer in order to understand the full force of the argument here presented.

For two reasons I seriously object to the sentiment quoted above. First, it is erroneous and ambiguous. Second, it violates its own sentiment.

No one capable of judging will deny that writing for business purposes or for any purpose should be legible. That it should necessarily be rapid or rapidly executed under every and all conditions is a question only settled by competent judges.

I am aware that speed is a necessary accomplishment in the transaction of business to a marked degree, but to go that about it with utter disregard to everything else is a sin we shall be accused of committing by our children. Is it necessary to have writing one-half the size of copy (referred to) to be legible? I am positive that one-third the size would increase its legibility and is a very positive that it would increase the speed. So we justly conclude that size has a marked influence both on legibility and speed. The larger the writing the less will be the speed and the greater the difficulty in rendering the results legible. The larger the writing the more skill is required to produce and the greater the time consumed.

For these two reasons, then, we justly conclude that writing should be small and well drawn out to be legible and rapidly written, because the space passed over is less, requiring less time. The movement which produces speed more readily conforms to small than large forms. There is no such thing as speed as applied to the short letters on a scale of one-eighth of an inch. There is no such thing as speed where writing is crowded, making letters like *n* and *v* higher than their width, with other letters in proportion.

We object seriously to large writing and

4. Is it possible to write rapidly and have introductory and ending lines as short as found in copy?

5. Is the lopping off of seemingly superfluous lines advantageous to rapid execution?

6. To the skillful execution, does shade prevent the highest rate of speed?

Krohn, Iowa.

The editor invites comments on the above, the comments to be restricted to three hundred words.

### A Tyro Seeks Advice.

THAT THE JOURNAL'S readers may be led to appreciate the showers of interrogative letters which have rained upon me ever since I ceased to pour my soul and salary through the GAZETTE's columns, I have thought it a good idea to publish the following letter, along with a transcript of my reply. It comes from a young man over in Canada, and bears the date of May 4, 1889:

FRANK SCARBOROUGH: A friend of mine who bought a sample copy of the *Magazine* when it was first started told me that if I really wanted first-class advice on penmanship and things I should write to you, inclosing a check for \$1.00 and ask him to send it. He said you would give me all the advice and capital exercises I would need to pull through the summer on. He also said that since the GAZETTE ceased to monopolize your thinking, you had drawn out your mental reservoir in knowledge and was fairly brimming with new ideas. You had to think you would gladly pour them into a glass for him to ask.

1. Do you think I can ever master writing sufficiently to teach it?

I hesitate to venture an answer until I will hear from Peirce or Jones; but as it is I will pour the desired food into your mental crav at once.

You can master a good hand in a reasonable time provided you discard the stub pen and the use of navy tobacco, the extract of which I discover about the head-lines of your letter. I like canvas as much as any one, but when a man portrays a cube and its native effluvia on the head-lines of the letters with the sections of a three-cent end of navy tobacco I think that carrying realism in art just a trifle beyond the bounds of common decency. You ought to get rid of the stub-pen habit and chew brimstone bark as a substitute for the stupefying navy plug.

In replying to your second question, I should say the most objectionable feature I notice in your writing is the ink you use, which smells like a paste-pot on Monday morning. Why don't you use bluing? You will find it flows better and will prove much more pleasant to your correspondents than the fetid concoction you are using. There are a few other minor faults I detect by the aid of a powerful microscope. For instance, your *l's* resemble a convention of standing ladies, and your small *e's* remind me of some East India war-ships I saw in a dime museum some time ago. Your language will be just as strong if you use smaller *l's*. Then your *l's* are a trifle out of plumb. The one you use at the beginning of your letter after every match like a link of tough-kinked sausage when the butcher snikes its middle with a dull axe, and the two each turn up and park at each other. And, again, why do you persist in sharpening your *m's*, raising the *h's* to resemble a *h's* to look like a *h's* of picket-fence?

The third question is a hard one to answer. If you glance down the bridge of your nose while writing this way may find the office of a right and a left in producing exact work. Is the wrist movable or stationary? If movable you can use it when occasion demands to a left side of your nasal channel, as you choose to call it, in back-hand writing. As you suggest many more methods of utilizing the wrist,

Your giddy will no doubt be shocked at the first draught, but keep it up until your system cools off.

A pen artist should not be carnivorous at the present price of beef; such a practice might not affect his nerves, but it would play smash with the weekly stipend which his mother-in-law sends him for living expenses. If you are going to live in a good farming country, Jerome, I should say feed on pie-plaut and peaches every time. With the majority of our tribe, especially that branch known as the migratory card, conshellers, rye bread and Milwaukee nectar comes like a boom.

You can get a good muscle and a free-arm movement by mowing millet through the coming summer. After mowing a five-mation with the scythe the oblique period after and Peirce's tracing exercises will be no strangers to you, and you will drift into the work of drawing without any justification.

Trusting you may follow up my suggestions to the letter, I remain yours valiantly

A. J. SCARBOROUGH.

### Points for Penmen.

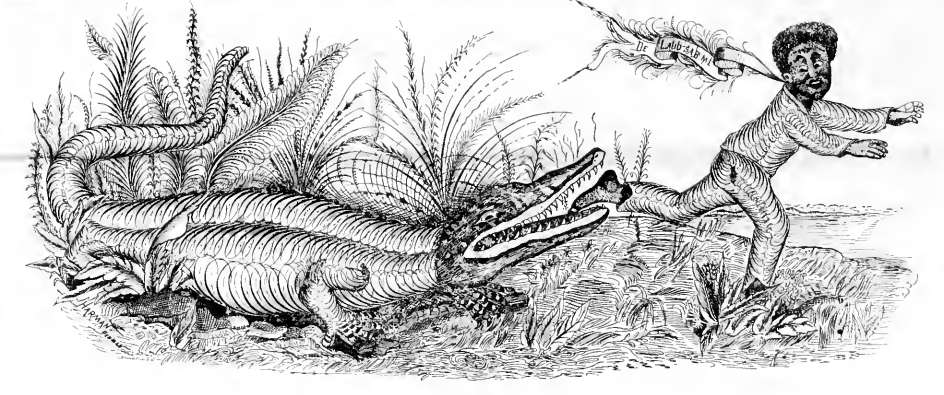
—The stenographers at Washington have been kept so busy since March 4 that quite a number make seventy dollars a week.

—A fine exhibit of Washington autographic letters were on exhibition at the Centennial Loan Exhibition in the Metropolitan Opera House, New York, recently.

—The idea of an Eastern Penmen's Association suggested in THE JOURNAL ought to take shape at once. The good to be accomplished by such an association cannot be estimated.

—The first thing to be done when the Assistant United States Treasurer enters upon his duties is the counting of the money in the Sub-Treasury on Wall street. It will take fourteen days of Washington is touched with blue, and one of the doctors is dressed in green and another has jet-black legs. The perspective is something astonishing. A grand inscription is appended.

(Continued.)



"A Solution of the Race Problem." By G. W. Harnan, Penman South's Commercial College, New Orleans (Photo-Engraved).

will hinge another idea later on upon its application to copies.

The pen used in writing determines whether it shall be shaded or unshaded. It is a conceded fact that a coarse pen is preferable to a fine one for general business purposes, and so no shade in the sense of shading is possible. With a coarse pen there is no desire to shade, and hence the shading is simply directing what instrument should be used. The end is determined by the means.

It is simply nonsensical to declare that with the least number of lines we get the greatest speed. To the uneducated in chirography the large, bold hand, as here of superfluous lines as print, seems wonderfully attractive and practical; to the skilled penman from the stand-point of business writing it is simply concentrated baw. Saying one thing and doing another is cause enough for comment.

We can have legibility with a far less number of lines than has ever been proposed, but we cannot get ease and rapidity of execution without writing smaller, without extending the letters and words and without having introductory and ending lines greater length than prescribed by the average printed copy.

### QUESTIONS.

1. Must writing be large to be legible?
2. Must writing be large to be rapidly executed?
3. Must writing be crowded to be rapidly executed?

2. What is the most prominent fault in my writing as you see it?

3. Do you think the warts which you notice on my nasal hunch in the inclosed in-type will grow a hindquarter or an auxiliary to my progress?

4. How much salary can a penman get who has a deep voice and a full beard?

5. What style of whiskers would you recommend for a young man just entering the field of penmanship—massive untamed chops or clerical sideburns?

6. Should I confine myself to a light diet in order to keep my nerves perfectly quiet?

7. Should a pen artist be carnivorous or should he subsist chiefly on pie-plaut and potatoes?

8. How can I best develop both whole-arm and muscular movement? I have several words on physical culture, but I believe you can tell me what to do in shorter words.

Believing you always ready and eager to bray in helping hand to a struggling artist, I shall call at the post-office until your reply arrives.

Yours anxiously,

JEROME BURNIDE.

After wading through the above jumble of miscellaneous questions I was not long in conceiving the following stirring and pointed reply:

FRANK JEROME: Your friend was right in selecting me as your adviser. Had he known how anxious I am to give advice he would have prompted you earlier to take the use of my so freely take. Now, Jerome, if I don't give the advice that suits you just return it and I will gladly exchange it. Your questions are not hard ones. I have answered the same questions three hundred times within the past six months, so you can readily see how I can afford to answer them for the tiny sum you inclose. Had you departed from the regulation questions in the slightest degree I would

but knowing it to be a personal matter and over it.

The salary of a penman is not always fixed on the depth of his voice or the width of his right and left arm, but on the extent of his family. The deep voice is a good thing and may prove a power in the open-air sale of coarse crackers, and corn-bonneters should you ever be called to that branch of commerce. A man with a deep voice is also cultivated to a certain extent, but don't allow them to become so dense as to mix your beauty. No whiskers, however shallow, should be allowed to grow around that month of yours, which indicates the fineness of your skin.

There is no style of beard so well suited to the penman as the flowing chin whiskers. They make an excellent pen-clip and may be used in extreme cases to erase the black board. Your chin, Jerome, is not acute to this kind of barbed. It does not point at the proper angle; it seems to have struck out toward the horizon for a while, and then, like a full beard on such a chin would interfere with your students while they were near them, and cause the more frequent to call out in derision, "and the winged winds danced through his horizon."

The cerebral side-tuffs will suit you, Jerome, and will aid you in securing high mark at good pay, provided you cultivate a pious spirit and thoughtful term to match. You had better beware of a beard which will grow, let your "cheek" become too concrete to sprout it.

Your diet, Jerome, should be very white wails pursuing the study of penmanship; six weeks' fast would probably be the best method of purifying the system. I have seen a man in doubt of taking something of a substantial character into your system three times per day, however. This would prove too great a surprise to your gastric pouch. A mixture of red wine and a small amount of water, with a good deal of water as a beverage and discard the Canadian lay-runs you have heretofore used.

—A curious relic of Revolutionary days is preserved in the Maryland Historical Society. It is a pen and ink drawing showing Washington on his death-bed surrounded by doctors. The drawing is a very ancient one, and one of the doctors is dressed in green and another has jet-black legs. The perspective is something astonishing. A grand inscription is appended.

(Continued.)

### A Homeric Manuscript of Rare Value.

The explorer of the Fayum, Mr. Petrie, has discovered a manuscript of the Iliad, written on papyrus in the finest Greek hand, before the rounded uncial or cursive script came into use. This precious document was found rolled up under the head of a mummy which was buried simply in the sand, without the protection of a tomb. It measures 10 1/2 inches in length and a half to four feet in length. The date of the manuscript is about the second or third century. It will be edited by Professor Sayce.

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By C. N. Crandle, Peunman N. I. Normal School, Dixon, Ill. (Photo-Engraved).









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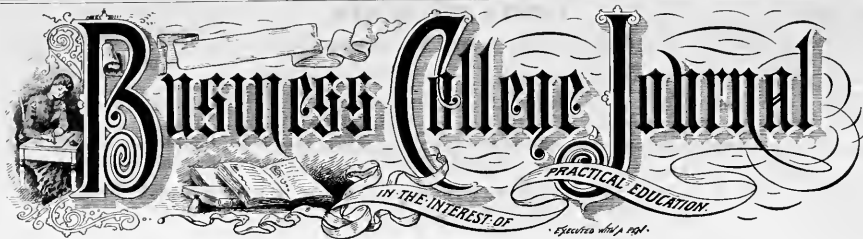
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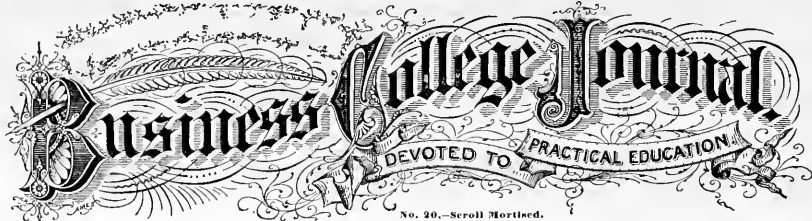
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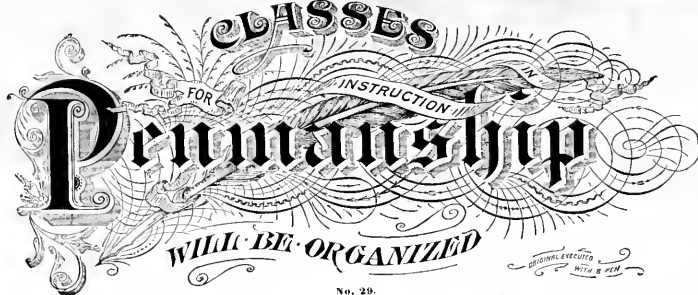
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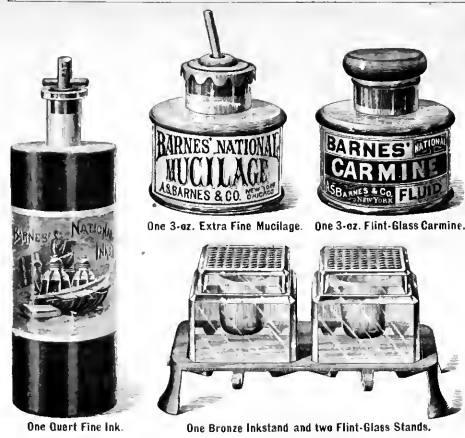
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NEW YORK, JULY, 1889.

Vol. XIII.—No. 7

## Lessons in Practical Writing.— No. 4.

BY D. W. HOFF, SUPERINTENDENT OF  
WRITING IN THE PUBLIC SCHOOLS OF  
DES MOINES, IOWA.

(These lessons were begun in the April number  
of THE JOURNAL. Back numbers 10  
cents each.)

### Movement.

As intimated in our last, the present  
article will be devoted chiefly to the dis-  
cussion of "movement."

First, we will undertake to  
define the various move-  
ments employed in the differ-  
ent stages of the pupil's  
progress, making such dis-  
tinctions between them as to  
leave no doubt in the minds  
of our readers as to the na-  
ture and application of each.

Four distinct movements  
are employed in the execu-  
tion of penwork, and by  
professionals. They are  
commonly known as "finger," "muscular," or  
"fore-arm," "combined" and  
"whole-arm" or "free-arm."

The first named is practi-  
cally only for young children,  
and the only available one for  
them. The second and third  
are each used by intermediate  
and advanced pupils, and by  
professionals. The last is  
properly used for large cap-  
itals, as embodied in certain  
classes of professional work  
and for blackboard writing.

### THE "FINGER."

That movement in which  
the action of the fingers pre-  
dominates is called "finger  
movement," but, in reality,  
it combines the action of the  
fingers with the lateral sweep  
of the fore-arm. The fingers  
shape the letters as the arm  
carries the hand from left to  
right.

### THE "MUSCULAR."

The so-called "muscular"  
movement consists of a  
combination of forward and back-  
ward and rotary motions of  
the entire arm, in running  
combination with lateral fore-  
arm sweeps. In this the mus-  
cles of the upper arm and  
shoulder are self-active and em-  
body both the propelling power  
and the shaping power, abso-  
lutely no action at all of the  
fingers being permitted. The  
muscles of the fore-arm are  
semi-passive. They simply  
rest on the desk, taking in  
part whatever in the execu-  
tion except as their tension  
restrains or liberates motion  
or as they are forced to move  
by the action of the muscles  
in the upper arm. They serve  
as a sort of regulator or steady-  
ing agency. Their flexibility  
determines to a great extent  
the force necessary to execu-  
tion.

### THE "COMBINED."

This is a very appropriate  
name for that movement  
which unites the two simple movements  
—the "muscular" and the "finger."  
Our conception of this movement, in  
its most practical form, is that for  
short letters it should contain four-  
fifths arm vibration and one-fifth finger  
articulation; for extended letters a one-

third arm vibration and two-thirds finger  
reach, while for capitals the proportion  
would vary according to the form or  
length of the letter, the arm motion pre-  
dominating.

### THE "FREE-ARM."

The distinction between the "free-  
arm" and the "muscular" is that in the  
former case the arm is kept free from the  
desk, the shoulder instead of the arm-  
rest serving as the center of motion. This  
is also called the "whole-arm." But

movements except the "free-arm" is  
not the action upon this muscular rest  
very similar in the "combined" move-  
ment? What, then, does the name sig-  
nify? Why not say "finger," "arm,"  
"combined" and "free-arm" move-  
ments?

### MOVEMENT CULTURE.

The development of skillful movements  
necessitates clear conceptions of correct  
form, position and movement, and the  
establishment of correct position, to the

## How a Live Business College Pro- prietor Helps His Pupils.

From the Commercial Elevator (J. M.  
Mahan), Des Moines, Iowa.

THE PENMAN'S JOURNAL, pub-  
lished by D. T. Ames, 202 Broadway, New  
York, always good, has been growing in  
excellence with each succeeding number.  
The writer has the complete file of this  
journal with the exception of two num-  
bers, and could scarcely be induced to  
part with them. When a subscription is  
taken for THE PENMAN'S ART  
JOURNAL in our school we  
feel that we have done the  
student a valuable service.  
There are papers and pa-  
pers; but THE JOURNAL is  
always welcome.

NO SAY THEY ALL.—The  
"Ames' Compendium" ar-  
rived in good order. Each  
time I take a look at the book  
I find something new, and  
am certain that I will now  
take a greater interest in  
pen-work and practice, if  
more.—Louis Kellie, Lehigh,  
Ind.

## The Boy's All Right— Don't Snub Him

Don't snub a boy because he  
wears shabby clothes.

When Edison, the invent-  
or of the telephone, first en-  
tered Boston he wore a pair  
of yellow linen breeches in the  
depth of winter.

Don't snub a boy because  
his home is plain and unpre-  
tending. Abraham Lincoln's  
early home was a log cabin.

Don't snub a boy because  
of the ignorance of his pa-  
rents. Shakespeare, the world's  
poet, was the son of a man  
who was unable to write his  
own name.

Don't snub a boy because  
he chooses a humble trade.  
The author of the "Pil-  
grim's Progress" was a tin-  
ner.

Don't snub a boy because  
of physical disability. Mil-  
ton was blind.

Don't snub a boy because  
of dullness in his studies.  
Hogarth, the celebrated paint-  
er and engraver, was a  
stupid boy at his books.

Don't snub a boy because  
he stutters. Demosthenes,  
the greatest orator of Greece,  
overcame a harsh and stam-  
mering voice.

Don't snub any one. Not  
alone because some day they  
may far outstrip you in the  
race of life, but because it is  
neither kind, nor right, nor  
Christian.

THIS FIRST RATHER NEAT  
LY.—I want to say a word about  
Ames' Best Pens. Almost all  
pens are advertised as the best  
made, so I had come to the conclusion that  
Ames' Best were highly spoken of and that was  
all there was in them. I know I don't guess or  
say it for advertisement, that Ames' Best Pens  
are the best I have ever used. E. Rogers,  
Principal Northern Michigan Business  
College, Ishpeming, Mich.

The Above is Photo-Engraved by the New Process from a Free of Engraving Executed in the Office of THE JOURNAL.

why? Does not the whole arm move in both the "muscular" and "combined"? Again, why "muscular" movement? Do we not employ muscular action in all writing movements? Why say "fore-arm" movement? Does not the muscu-  
lar part of the fore-arm rest in all writing

extent, at least, that when in such position muscles may act with comparative ease and naturalness. Knowing that good position is the indispensable prerequisite to good movement, and that good results can be secured in no other way, our first care is to lay a foundation of position.



## Practical Advice from Brother Wanamaker.

The remarks of Postmaster-General Wanamaker to the graduates of the Spencerian Business College, Washington, D.C., on the recent occasion of the commencement of that institution, are thus reported by the Washington Evening Star:

"My President, ladies and gentlemen: I am grateful for this kind recognition. It will be an encouraging thing at this hour, after these most beautiful ceremonies, to attempt to make an address to you. I accepted the compliment of this invitation because I wanted to encourage the men and women that are training those who are so soon to take the places of older men and women, and are giving them a better start in life than the fathers of many of them have had.

"It is a great, grand work that is being done by the business colleges of the land, and I am here as a business man to say that and more; that they deserve at the hands of all men strong encouragement for their patience, their wisdom, their practical work.

"One day when old Peter Cooper, the philanthropist of New York, entered the great building known as Cooper Union, he passed into a room where a painter on a ladder was frescoing the ceiling. The painter said to him: 'Old man, please hold the ladder for me; it's a little shaky.' There stood the splendid old man holding the ladder for the workman while he pilled his brushes to the ceiling. The business colleges are holding the ladder. The young people go to the top and do the work. We, the business men, whatever strength these teachers have, want to give it to these fine fellows and to their beautiful sisters who have life's labors before them, and for whom, day in every heart there is a great wish that means more than good-will.

"I am glad to be here to-day and to put on record my confidence in the good work of such a college as this. There are those who believe that the only line of service for business is to become in some measure an apprentice. Not that it is possible in these days to go back to the old system that had in it so much of good, but that in some measure those who have gone before and know the difficulties shall say to the younger brother, 'Come and sit by me and let me teach you. It shall not be so hard for you when you take your place and do battle if I can give you a leaf out of my book. You shall learn where the rocks are; you shall catch from my hand the skill to guide the little boat in which you are to sail on to the other shore.'

"It is no small matter nowadays to keep up in the great race. Business has come to be such a different thing in these days when ships skip like a deer across the ocean, in these days when everything seems to have swift feet and must be done on the minute. It is trained people that must come to take hold, and unless they have wit, have it about them and have it sharpened, they shall fall to the rear. So it comes to pass that your beautiful college opens its doors; that with your textbooks, your practical teachers, you are leading boys and girls, men and women to go on and out and upward to higher and better work than their fathers were able to do.

"Say in my heart, 'Bless the men and women who, tanning their backs, then save upon business that might give them larger incomes, for the love of education, for the love of their fellow-men, say, 'We will be helping you will be stepping stones; upon our shoulders you shall rise to greater success than perhaps in your brightest dreams, your sunniest moments, ever dawned upon your lives.'

"I rejoice in what I see here to-day of the interest Washington evinces in such a college, and am glad also to see such a splendid set of young people ready to take their places. I am glad to have the honor to hand them, not a diploma of good-will only, but something that, by their heroism, their courage, their industries, they have earned, that belongs to them by good right. [Applause.]

"And you, dear friends, are applauding them and not the speaker while I make this statement. [Applause.]

"Life at best is a great struggle. Let us be hawkish of us, every young man, by kindly ways, by encouragement. If you should possess a good art to achieve success, do not put a patent on it. Let us be hawkish of us, every young man; say to him, 'Pass it on to your brother,' and so let the world be filled with joy and brotherhood and uplifting,

until this great world shall be filled with good-will to man. [Applause.]

"I had the greatest respect for a little boy on a winter day that sat on a street corner rubbing his hands. He had slipped down in passing from the curb, and to the man who came right behind him he said: 'Mister, don't step there; that is where I fell down.' We will say that, marking the places where we slipped, but we will say more: 'Here is the way to get up; take hold of this hand, and this one, and let us help each other.'

"A friend said to me yesterday that in one of these automatic machines where you drop in a nickel to get a piano—or some-

you, and you shall be that much less a man. We can only really get what we deserve to have in this world and the next, and that is my speech to you to-day as your friend. Keep on in the line of earnest endeavor upon which I congratulate you to-day, and you shall find the flowers at your feet, and the music further on, and still higher up the friends to greet you and smile upon you and bless you, and far beyond it all the best of friends to give you welcome, when all this weary world and its work are behind you, a friend who shall say, 'Well done, good and faithful soldier; enter into greater joys and blessed rest.'

*Handsome is as handsome does  
Time and tide wait for no man  
Tomorrow better with patient care.*

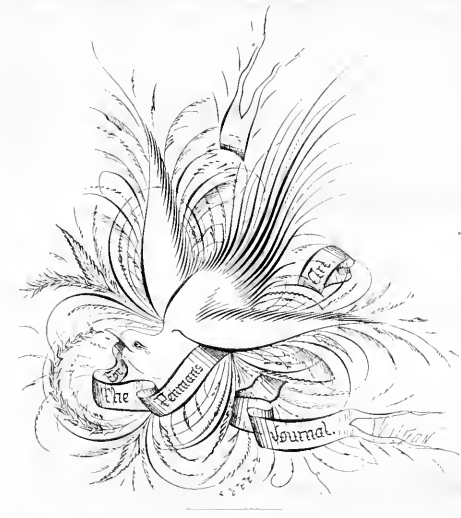
By C. E. Weber, Pennant Davenport, Iowa, Business College. (Photo-Engraved.)

thing else—that when they came to open the box they found that some people had put buttons in, and little strips of leather, and stones, and a bit of lead, and a lot of things that were not nickels by any means. I do not know what happened when these articles were dropped into the slot, but this I know, that there did come a day when the machine was opened, when it was found out that somebody had some day proved untrue. They tried to get and maybe did get a prize without the proper pay, but the day came when it was all told out against them.

"To these young people let me say there is but one true way to get things, and that is by paying the right price. By your toil, your faithfulness, your diligence, you

"I salute you as your brother and friend. In the name of your president and faculty as you come to stand before me I shall have the pleasure of laying into your hands what shall be to you not only a sweet memory of these days you have spent together, but an inspiration because of its encouragement. When this is done you shall say: 'I shall do a great deal better—see if I don't, and you help me, and God bless you.'

TO JOHN GERNER, NEWARK. — You have written us several times inquiring about a former letter you say was sent us. We have endeavored to reach you by mail, but our letters were returned, owing to imperfect address. We never received



By T. T. Wilson, Quincy, Ill. (Photo-Engraved.)

have won what I shall have the honor to put into your hands. So let it always be. If you try to get things without toil, without honest endeavor, even if you should appear to succeed, it will not be worth anything to you. You will say: 'I obtained this for nothing, and I can get another and another for nothing.' And it will take out of you, besides your self-respect, the spirit of effort, and it will draw

the letter you are inquiring about. If you are as careless in addressing your letters as you are in giving your own address, we don't wonder at its having gone astray.

Mrs. A. S. Barnes has presented Cornell University with a fine portrait of her husband, the late S. S. Barnes, for Barnes Hall, which he built for the Cornell Christian Association. The portrait is by a German artist.

## Short-hand Department

All matter intended for this department (including short-hand exchanges) should be sent to Mrs. L. H. Purkard, 101 East 23d Street, New York.

### The Short-Hand Section of the Business Educators' Convention.

The programme of the coming convention of the business educators offers but cold comfort to such authors and teachers as desire to exhibit or discuss the merits of various systems of photography, stenography, short-hand, &c. The subjects to be presented are eminently practical, bearing directly upon the work of the teacher, and if properly handled, as no doubt they will be, under the inspiration of Mr. W. W. Osgood, the chairman, both teachers and learners will receive lasting benefit from their discussion. Type-writing is not neglected, but is to receive equal attention with short-hand. An hour and a quarter will be devoted to each subject every day, though, type-writing being second on the programme, there is some danger that the enthusiasm of the short-handers will overstep the limit and trespass upon the time assigned to type-writing.

Occasionally there crops out in our correspondence a fear that because the chairman represents a certain system that system will receive more than its share of attention. Oh, no, good friends; we have outgrown such narrowness long ago. What we want is to know how to inspire our pupils and make of their intelligent, practical announcements in the best possible manner in the shortest possible time. Many systems of short-hand have been proved good by the fact that they are successfully employed in business. The one which a teacher is thorough master of is the best for him and his pupils.

Mr. Osgood, in his outline of subjects has not lost sight of the fact that the pupil when he goes out into the business world will have much to learn and many difficulties to overcome. The subject of the last day's discussion, "Special advice to a student upon graduation,"

"As to methods of work,  
"As to his relations to his employer,  
"As to the confidential character of the employment.

"As to making himself necessary to his employer by thoroughly mastering the detail of the business.

"As to the necessity of keeping lists of peculiar outlines and in the keep them.

"As to the necessity of special study in particular classes of work.

"As to books of reference."

### Lichens and Mosses.

Only one absolutely correct transcription has been received of "Lichens and Mosses," which, by the way, is from Russian, and one of the most exacting bits of English to be found anywhere. Miss Elsie Cohn, of Troy, N. Y., is the successful translator. B. G. Shaffer and H. J. Leonard have made almost perfect transcriptions.

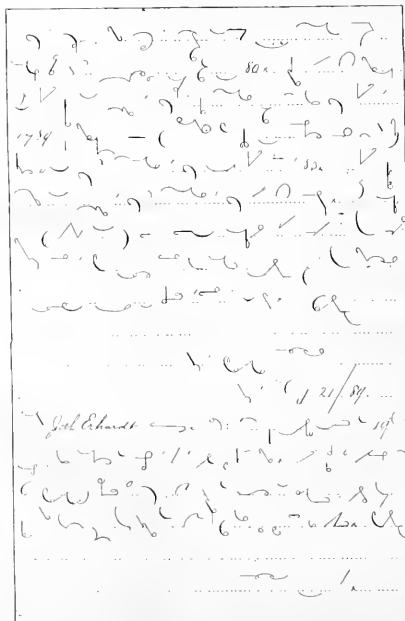
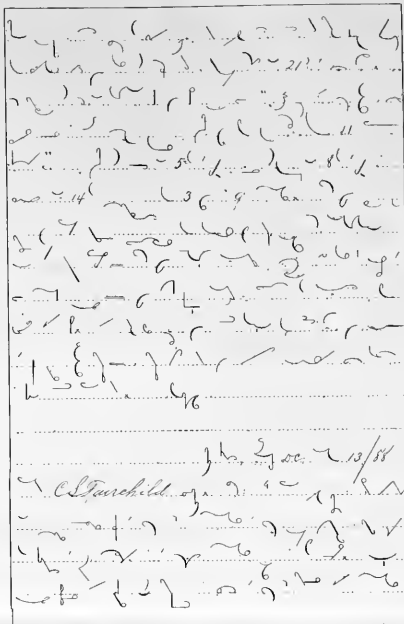
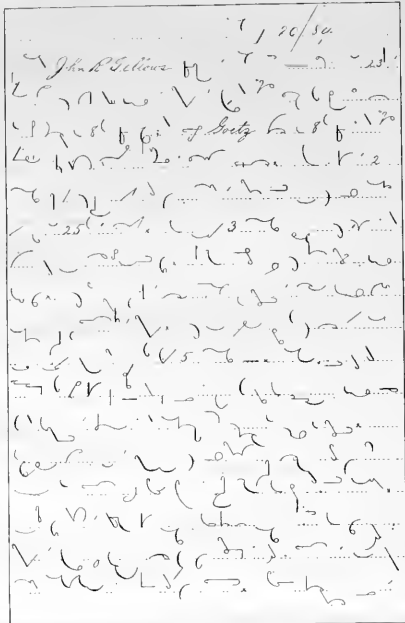
"The Teaser," published in the *Short-hand Reporter* in 1883, was also from Russian, who is probably the most difficult author to read, his use of words is so peculiarly his own. A key to "Lichens and Mosses" is given herewith:

"The Teaser" is a most curious thing. It is a creature of the first order of the earth, with a body of pure covering with strange and tender hair the secret signs of rain—hazy quiet moods on the trembling stones to touch them not. No words that I know of it say that these words are. None are delicate enough, none perfect enough, none rich enough. They will not be gathered like the flowers for beauty or hidden; but of these the wild bird will make its nest and the squirrel build its pillow.

Yet, as in one sense the humblest, in another they are the most honored of the earth's children. Strong in tenderness they neither baffle nor offend the eye, and in the most delicate, constant-hearted, is entrusted the weaving of the web of life. The sturdiest of the unimpassioned are the most delicate of the earth's children. Sharing the stillness of the unimpassioned are the most delicate of the earth's children. The web of departing spring water the white heron, becomes like a bird, and the summer sun, in the purple of the morning, the drooping of its crown gold, far above among the mountains the silver, delicate, rest-slake on the stone, and the gathering, break from the edge of a winter's storm, peak reflects the sunset of a thousand years.



BUSINESS LETTERS.



At the annual convention of the Canadian Short-Hand Society, to be held at Toronto, August 11, a bust of Isaac Pitman will be unveiled with fitting ceremonies. The society extends a cordial invitation to the short-handers of the United States to be present. Among other attractions there will be a typewriter speed contest, open to operators of any machine, for the championship of the world, suitable prizes being offered. Mr. W. W. Perry, the Secretary, says to THE JOURNAL readers: "Take your holiday just then, and come along our way and spend a week in our beautiful city, which has many places of interest, one hundred and eighty-five thousand inhabitants, and the finest climate of any city in America. We have all bearing advantages, parks near and far, by rail, by water or tramway cars, with some of the most beautiful drives to be met with anywhere." The programme of the convention will be sent to anybody who will address Mr. W. W. Perry, at 139 Major street, Toronto.

The Dennis Duplex Type-writer, upon which Miss Clarke, of Des Moines, Iowa, is said to have written 196 words in one minute, has two centers, enabling the operator to strike two keys at a time. The machine does its own spacing. It is a single-case machine, which is certainly not in its favor. Miss Clarke considers it quite as easy to learn to operate the Dennis as the Remington, and confidently asserts that its speed is 50 per cent. greater. The Dennis is not yet in the market.

The future of short-hand is what the stenographers at the present time make it.

Edison may invent wonderful machines and machines that seem to be possessed of brains, but no machine has yet been manufactured to take the place of brains, and no machine can be manufactured with brains. If such is the case why should the expert stenographer fear the graphophone or the phonograph? As long as there are courts, as long as there are newspapers and as long as there are business offices short-hand writers will be in demand.—College Journal, Iowa City, Iowa

36,764 Words on a Postal-Card.

In 1881 the editor of an English short-hand publication offered a prize for the postal-card that should contain the greatest number of words written in Isaac Pitman's phonography. Mr. Davidson, who was then short-hand clerk at Peck, Frean & Co.'s cracker manufactory in London, England, placed 32,363 words on the back of a postal-card and carried off the award. This performance, however, has now been eclipsed. Mr. Ford, the editor of the *Shorthand Magazine*, offered recently a valuable prize to whoever might succeed in writing the greatest number of words on a postal-card, his challenge being unexpectedly and successfully taken up on this side of the Atlantic. In that gentleman's own words: "Mr. Sylvanus Jones, of Richmond, Va., took the award with a card containing 36,764 words, and although he has had the advantage of using a card larger than we bargained for, *not prete*, he is far and away before the second, containing 25,990 words only." Mr. Jones is short-hand writer with the Brightmore Railway Company, of Richmond, and used the ordinary international postal-card as sent from England to this country. This is a little larger than the English domestic card, and was preferred by him for that reason, no size or description having been specified by Mr. Ford.—*Phonographic World*.



land department, and give from the special department of penmanship. Principal F. F. Proutt provided at the exercises.

—E. R. Reeves, who advertises that he has been a teacher of penmanship for twenty years and in charge of the department of penmanship in the Dallas, Texas, public schools for three years past, has been lecturing on "Chirography" in the Lone Star State.

—O. G. Hursen, card writer, has permanently located with a card stand in the K. & M. South Side Museum, Chicago.

—We find in the columns of the Sioux City, Iowa, *Journal* a warm commendation of the work accomplished at the Northwestern Business College of that city. Personal mention is made of Principal Davis and Secretary Paul.

—A new catalogue of books on short-hand and kindred subjects, together with other specialties in that line, has come to us from McCaskie, 110 Vernon road, West Hampstead, London, N. W. Besides listing all of the works in this line that are current on the other side of the water, Mr. McCaskie offers for sale in the United Kingdom the works of various short-hand writers, together with various periodicals wholly or in part in the short-hand interest. Of course this includes *THE JOURNAL*, the only periodical published in the world which exemplifies and stands for the short-hand interest.

—*THE JOURNAL* had the pleasure of a call recently from Mr. D. McLachlan, proprietor of the Canadian Institute of Business, Ltd., who was on his way to the Paris Exposition. Quite a number of business-college men are taking the trip, and we are glad to see so before the fall term opens. *THE JOURNAL* was also honored by a call from Mr.

THE EDITOR'S SCRAP-BOOK.

—The most notable contribution to the "Scrap-Book" since the June issue of *THE JOURNAL* was issued comes in the form of a large ornamental design by A. F. Hubbrick, a pupil of A. C. Webb, Nashville, Tenn. The design itself and the manner in which it is worked up would credit to a much more experienced artist. Mr. Hubbrick will be remembered as one of the prize-winners in *THE JOURNAL*, ornamental penmanship competitions, that for the ensuing size in *THE JOURNAL*.

—From T. T. Wilson, Quincy, Ill., we have a bird flourish of graceful design and good finish. He also sends us some lines of excellent copy-writing.

—G. L. Gallekovic, whose work has been shown in *THE JOURNAL*, also contributes an elaborate bird design executed in India ink. He is quite a promising young worker.

—C. N. Fank, Sioux City, Iowa, and M. H. McNeill, Flint, Mich., each sends a small bird design worthy of preservation in our "Scrap-Book."

—A large flourish of an antelope in white, after a well-known design, comes from W. Arthur Shurtliff, South Parker, Dak. J. W. Jones, Osanna, Ohio, also contributes a flourish, as does J. A. Duffy, Esmeralda, U. S. I. The latter says his great ambition is to be a fine calligrapher. Suppose you try your pen and industry enough, so we will try a little advice on you. Don't make your letters so sprawling. Don't "sugar" your ink until it looks like swamp mud. Don't waste any time drawing such objects as you have labeled a "bird flourish." There is not one stroke of flourishing in the whole thing; it is simply drawn, and very poorly drawn at that. Some of your forms are very well made. They show that if you would

not the spirit of their masters very nicely. The writing is without shade, simple as to form and as easily read as print.

The penmanship department of the Sacramento, Cal., Business College, of which B. F. Williams, one of *THE JOURNAL*'s prize-winners, is in charge, also contributes a large number of written specimens, which, we are assured, is the every-day work of the pupils. It is very good work, too, notwithstanding the fact that Mr. Williams writes that many of the most proficient pupils have left for their vacation.

—Specimens of common business penmanship is the legend borne by various sheets sent us, showing the writing of pupils of Coleman's Business College, Newark, N. J. And yet, in one sense at least, there is nothing "common" about the writing, which is graceful, fluent and shows with a good motion. It shows that W. L. Starkey, who has charge of Mr. Coleman's penmanship department, is a painstaking, intelligent instructor.

—C. L. Ricketts, the well-known penman of Chicago, has developed into an artist of no mean pretensions. We have been shown a number of designs engraved from his work which for artistic arrangement and finish it would be difficult to beat.

To W. A. A. Erie, Iowa.—We have received all of your specimens. We should be glad to commend them but we can't. You are evidently a young man that you have enthusiasm and industry enough, so we will try a little advice on you. Don't make your letters so sprawling. Don't "sugar" your ink until it looks like swamp mud. Don't waste any time drawing such objects as you have labeled a "bird flourish." There is not one stroke of flourishing in the whole thing; it is simply drawn, and very poorly drawn at that. Some of your forms are very well made. They show that if you would

"Vanity Fair," by William Makepeace Thackeray.

"Hypatia," by Charles Kingsley.

"The Mill on the Floss," by George Eliot.

"The Marble Faun," by Nathaniel Hawthorne.

"The Sketch Book," by Washington Irving.

"Les Misérables," by Victor Hugo.

"Wilhelm Meister," by Goethe (Carlyle's translation).

"Don Quixote," by Cervantes.

Homer's *Iliad* (Derby's or Chapman's translation).

Homer's *Odyssey* (Hymans's translation).

Dante's "Divina Commedia" (Longfellow's translation).

Milton's "Paradise Lost,"

Shakespeare's works.

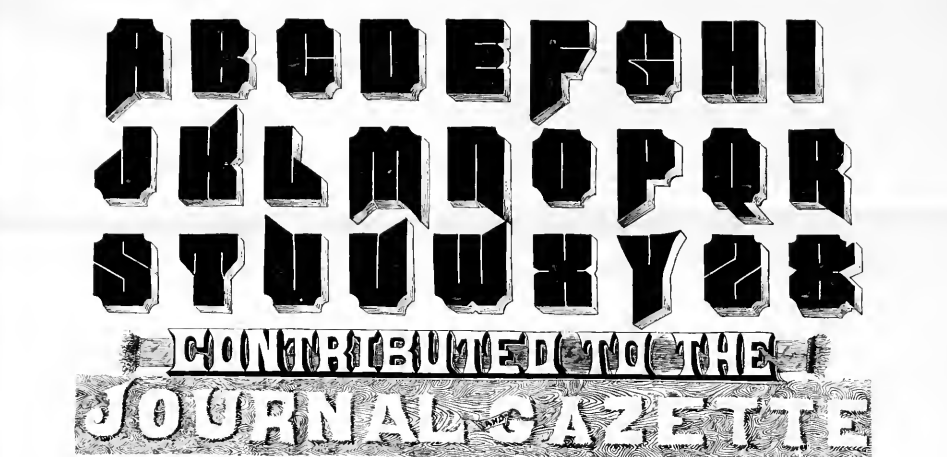
Shakespeare's poems.

Longfellow's pastoral works.

Goethe's "Faust" (Hayward Taylor's translation).

I have named but 25 authors, but each of these, in his own life of thought and endeavor, stands first in the long roll of immortality. When you have the opportunity to make the acquaintance of these, will you waste your time with writers whom you would be ashamed to number among your personal friends?

"Will you go and gossip with your household or your stable boy when you may talk with kings and queens; while this



By C. M. Weiner, South Whitley, Ind. (Photo-Engraved).

C. E. McKee, the well-known short-hand author and teacher, accompanied by Mrs. McKee, who arrived on the 20th ult., was assisted the able management of Principal E. G. Evans the college has shown a steady increase in pupils, and it has gained in reputation until it now ranks with the best business colleges in the country. The number of students registered during the past year is 112. The first session will begin the first Monday in September. McKee is a teacher of manual training, and has been in the profession of manual training for twenty years, including six years as principal of an Indiana high school, has already been engaged as an assistant teacher, Burlington, and in fact Vermont, it is to be congratulated upon having a leading business college in which its young men can fit themselves for the practical duties of life."

—M. L. Moore, White Rock, Texas, requests that his name be added to the list of specimen exchangers.

Among the passengers of the steamer *Adriatic*, which arrived on the 20th ult., was noticed the pretty form of Mr. H. A. Spencer, having returned from a journey to Ireland, Scotland, England, France, Belgium and Holland. The vicissitudes of old-world cigars has caused him of his thirty years' beard of smoking. He begins a twenty-seven course of instruction in practical penmanship at a teachers' institute, Jefferson, Ohio, on July 9.

Bogers, North Michigan Business College, Ishpeming, Mich.; W. L. Porter, Romelander, Wis., who also sends a set of capitals and a well-written business letter; N. H. Coleman, Woodland, Cal.; Business College, O. G. Hursen, South Side Museum, Chicago; J. A. Duffy, Esmeralda, U. S. I.; Pittsburg, who runs into gift embellishments; and M. B. Robinson, Murphy, N. C. The latter also favors us with a creditable set of business capitals, a model invoice and various other specimens.

—In mentioning the card-writers above we should have included young G. A. Holman, Westbury, R. I., whose card was mentioned in the June issue of *THE JOURNAL*. Fresh contributions received from him strengthen the good opinion we had before expressed. He shows a marvellous aptness for graceful capital combinations, and it is kept on at this rate some of our older card-writers' "boys" will have to look to their laurels.

—A specimen of plain business writing, worthy of mention bears the name of A. H. Ross, Clark, Ont.

—Thirteen-year-old Horace Russell, son of Homer Russell, the well-known business college man of Joliet, Ill., favors us with a specimen of his writing. He is in the fourth grade of the Joliet public schools. For one of his age the writing is very well shaped, regular and smooth. It would seem that his teacher, Miss Kate E. Baily, knows what she is about.

—A number of ships showing the writing of the pupils of J. B. Brant, Racine, Wis., have been received. Most of the work is by pupils in the primary grade and is very creditable.

—Conrad & Smith, of the Atchison, Kan., Business College, give us an insight into the work they are doing by submitting a large number of specimens showing pupils' work in plain writing and figure. The pupils have

used a finer pen and one that is flexible, good ink and good paper and devote, say, half an hour a day to cardinal practice you would develop a good penmanship. Suppose you try this prescription for two months and let us have some of your specimens for comparison with those of our boys. You have just submitted.

Books for All the World to Read.

I have before me a list of books—books fashioned by the intellect of god-like men—books which every person who aspires to the rank of teacher or scholar should regard as his inheritance from the master-minds of the ages. If you know these books, or some of them, you know such a list that which is best in the great world of letters. You cannot afford to live in ignorance of them.

Plato's *Dialogues* (Jowett's translation).

The *Orations of Demosthenes* on the Crown.

Bacon's *Essays*.

Burke's *Orations and Political Essays*.

Macaulay's *Essays*.

Carlyle's *Essays*.

Webster's *Select Speeches*.

eternal court is open to you, with its society wide as the world, multitudinous as its days; the chosen, the mighty of every place and time? Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be ousted but by your own fault; by your antipathy of companionship there your inherent aristocracy will be assuredly tested, and the motives with which you strive to take high place in the society of the living measured, as to the truth and sincerity that are in them, by the place you desire to take in this company of the dead." John Ruskin—*Stones and Lilies*.

Curiosities in Figures.

The digit 9 is the wonder figure. Multiply it by any figure, large or small, and the figures of the product will "add up" one or more separate 9s. Try it.

The blue digits arranged as a number, thus: 123,456,789, and multiplied by 9, equals 1,111,111,101. Now, it will readily be seen that multiplying by 18, 27, 36, 45, 54, etc. (all multiples of 9), is simply multiplying the number 1,111,111,101 by 2, 3, 4, 5, etc., the products being, of course, 2, 3, 4, 5, 6, 7, 8, etc.

Now, reverse the order of digits, thus: 987,654,321. This, multiplied by 9, is







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**Commercial Arithmetic.**—Cloth, 275 pages 6½x10 inches. Prices: Retail, \$2.00; Wholesale, \$1.00; Introduction, 75c.

**Commercial Law.**—Cloth, 310 pages 6½x10 in. Prices: Retail, \$2; Wholesale, \$1; Introduction, 75c.

**Civil Government.**—Cloth, 200 pages 6½x10 inches. Prices: Retail, \$1.50; Wholesale, 80c.; Introduction, 60c. This book has been prepared to meet the needs of class work in all schools—public or private—in which the study is pursued. Notwithstanding the many excellent books on this subject, most, if not all of them, lack many of the essential features of a good class text book. It is hoped and believed that this book will meet the requirements, in this respect at least. It will come from the press about August 1st, 1889.

**Practical Grammar and Correspondence.**—Cloth, 100 pages 6½x10 inches. Prices: Retail, 75c.; Wholesale, 50c.; Introduction, 37c.

**Seventy Lessons in Spelling.**—Cloth, 130 pages 4x6 inches. Prices: Retail, 30c.; Wholesale, 20c.; Introduction, 15c.

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